SHAKESPEARE'S

RICHARD II

CONTAINING
ELABORATE INTRODUCTION, COMPLETE PARAPHRASE, EXHAUSTIVE NOTES AND EXPLANATIONS, CHARACTER-SKETCHES, QUESTIONS WITH ANSWERS

BY

TWO EXPERIENCED PROFESSORS OF ENGLISH

M. R. BROTHERS - LAHORE

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INTRODUCTION

PART I—GENERAL

I. A BRIEF ACCOUNT OF SHAKESPEARE'S LIFE

The life of the greatest Dramatist of the World is enveloped in mystery and obscurity and "all that we know with certainty" to quote Stevens "is that Shakespeare was born in Stratford-on-Avon, married and had children ; that he went to London where he appeared as an actor, and wrote poems and plays, returned to Stratford, made his will, died and was buried". Though the material at our disposal regarding Shakespeare's life is really very scanty, yet it is possible, out of whatever meagre historical and legendary information that we possess about him, to construct a tolerable biography of the man. Shakespeare's life falls into three broad divisions :

(i) Life in Stratford-on-Avon (1564-86).

(ii) Life in London (1586-1610).

(iii) Life in Stratford Again (1610-1616).

Life in Stratford-on-Avon. William Shakespeare was born in April 1564 at Stratford-on-Avon. His father, John Shakespeare, was a farmer's son and a prosperous trader in leather, meat and agricultural products. Of Shakespeare's education, not much is known, except that he probably attended the local free Grammar school where he got a smattering of Latin and Greek. When Shakespeare was about fourteen, his father's fortune began to decline. He was entangled in acute pecuniary embarrassments and young Shakespeare had to leave school to share with his father the burden of maintaining the family. He applied himself to the trade of a butcher. In 1582, at the age of 19 he married Anne Hathway who was eight years older than her boy husband. Though he had little schooling in the ordinary

sense of the word, yet his real teachers were the men and women and the natural influences which surrounded him. Stratford is a little village situated on the banks of Avon which is remarkable for 'the perfection of quiet English scenery, and wealth of natural beauty ? Near at hand was the forest of Arden. These surroundings made a deep impression on the young poet who had a keen eye for all he saw. "Every phase of the natural beauty of this exquisite region is reflected in his poetry, just as his characters reflect the nobility, littleness, vices, emotions, prejudices and traditions of the people about him." About 1586 Shakespeare left his Stratford, joined Burbage's Company of players and went to London.

According to tradition Shakespeare was compelled to leave the country as he had incurred the wrath of Sir Thomas Lucy firstly by stealing a deer from his park and subsequently by levelling a scurrilous satire against him when summoned for trial for that offence.

Life in London. Not much is known about his life in London, the period of his great creative activity. His plays are the only material on which we can base our conclusions about his life. It is evident from them that within the first five years of his life in London he had gained entrance to the society of gentlemen and scholars, had mastered their characteristic mannerisms and expressions and was thus fully prepared to weave into his dramas the whole life of the English people.

Shakespeare was probably trained like his fellow dramatists, first as an actor, then as a reviser of old plays and then as an independent dramatist. By 1592 he is mentioned as a successful actor and playwright. Shakespeare's poems rather than his plays, mark the beginning of his success. Venus and Adonis gained him a great popularity and its dedication, in 1593, to the Earl of Southampton is believed to have brought him a substantial reward, which may have laid the foundation of his business success. Henceforth his popularity and success in business grew amazingly. He became one of the principal proprietors of the Globe and Black Friars theatres in which his plays were represented.

Now Shakespeare had a fortune for himself and had won the esteem of his countrymen. Actors and playwrights were looked down upon in those days and his aim in adopting this profession merely was to amass wealth, raise his status and ultimately settle down as a respectable farmer in the beautiful and peaceful countryside of Stratford.

Life in Stratford again. With the wealth thus obtained through his shares in the London theatres, he purchased lands in the Stratford country, bought the New Place, the largest house in the town and about 1510 he re-settled permanently at Stratford where he led a retired quiet life until he died in 1616.

Development of his Dramatic Genius. A clear notion of the Development of Shakespeare's Dramatic genius is perhaps of greater interest and usefulness to a student of literature than his biography, hence a brief note on the point will not be out of place. Shakespeare has left about 46 plays, some tragedies and some comedies of all which have been admired by the critics, but four of the tragedies: Lear, Macbeth, Hamlet, Othello have been ranked as absolutely the greatest plays in world's dramatic literature. A careful reading of his works creates an impression of four distinct periods in his creative life or four clear stages in the development of his dramatic genius.

II. FOUR PERIODS OF HIS CAREER AS DRAMATIST

(i) 1588—1594. **A period of apprenticeship and early experimentation**—During this period, Shakespeare probably wrote his early poems, some of his historical plays and a few comedies. The dramatic work of this period seems to be in close imitation of that of his predecessors particularly Marlowe. The period is marked by youthfulness and exuberance of imagination, by extravagance of language and the frequent use of rhymed couplets with his blank verse. The important works composed in this period are Venus and Adonis, Love's Labour Lost, Two Gentlemen of Verona

and Richard III, a play modelled on Marlowe's Tambourline

Richard II, which is a pendent to Marlowe's *Edward the Second* but also a contrast to it, seems to have been produced towards the end of this period and marks a transition from the first phase of Shakespeare's dramatic career to the second. The play has, apart from its actual dramatic quality, a singular interest for those who study the development of Shakespeare's dramatic method. It has the double interest of promise and achievement. There is no play in which we can more clearly see him finding his own genius and freeing himself from the dramatic traditions which would have hampered its flights.

(ii) **1595—1600. A period of Growth and Development.** In this period Shakespeare wrote three great historical plays Henry IV Parts I and II and Henry V, some of his finest comedies like The Merchant of Venice, As You Like It and Twelfth Night. This may be called *the period of great comedies.* The poet bathes everything in the golden light of joy and frolic. The work of this period is distinguished by better plots, more artistic work, display of a greater knowledge of human nature and subtlety of character-delineation.

(iii) **1600—1607. A period of gloom & depression.** This may be called the period of great tragedies. In this period Shakespeare attained perfect harmony of thought and language but as a result of his long study of human life, his outlook on life became serious and melancholy. He began to contemplate deeper problems of life. The principal works of this period, besides a few romances, are his great tragedies. Othello, Lear, Macbeth, Antony and Cleopatra, Julius Cæsar and Hamlet seem to mark the end of this period. In both we have heroes who are types of persons who do not owe their fall to any base element in their character but are rather too good to live in this world of intrigue and selfishness. Thus we find a sort of deep sadness and pessimism in Shakespeare during those years, though it cannot be exactly accounted for.

(*iv*). **1608—1611. A period of restored calm and**

serenity. This period marks a calm after a storm. Now Shakespeare again takes to comedy, but it is a comedy of a different nature. Cymbeline, Winter's Tale and Tempest which belong to this period " are all bathed " in the words of Dowden, " in a light of kindliness and tolerance the light that falls from an old man's eyes ".

III. DISTINCTIVE QUALITIES OF SHAKESPEARE AS A DRAMATIST

1. His marvellous art of Portrait-painting. Shakespeare stands unrivalled in the delineation of human character. *He does not describe only the external surface of a man's character but he pierces as it were to the hidden centres of character,* touches the deepest springs of impulse and passion, out of which issues of life emanate and evolves these issues dramatically with a flawless strength, subtlety and truth. Carlyle says regarding his art of portrait-painting. " All greatness of the man comes out decisively here. It is unexampelled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it but its inmost heart, and generic secret: it dissolves itself as in light before him, so that he discerns the perfect of structure", Shakespeare's insight into human nature is superhuman indeed. His characters says Goethe " are like watches with dial-plates of transparent crystal; they show you the hour like others and the inward mechanism also is all invisible ". " Every single character in Shakespeare is as much an individual as those in life itself, it is impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be twins will upon comparison be found remarkably distinct ". Such is the *wonderful variety of character* in Shakespeare. The quality in Shakespeare which dominates the rest and in which he supresses all other writers ancient or modern is his *power of making his characters live*; this is the rarest of all faculties and Shakespeare possesses it in an extraordinary degree. " At his creating breath the dead rise from their tombs, heroes gain victories, lovers murmur in accents which still move our hearts From the dust

of the chronicles he draws the rough clay out of which he fashions his characters and as soon as the character leaps from his hands it is alive, fights, speaks, is crowned with laurel or myrtle or dashed down in some awful catastrophe. He paints equally Hotspur who is all action, Hamlet who is all imagination, Lady MacBeth who is all ambition......If he brings a dog upon the stage, the dog is alive and has a character of his own. A nurse, a porter, a ship-Captain, a page appear, they are not people on the stage, they are people in real life".

Shakespeare's Capital gift was his power to endow historical and imaginary beings with life not intermittently but constantly so that however they are modified during a play they never lose their identity. This power was abnormally developed in him and from the beginning there is life everywhere, but as he advanced towards maturity his characters come to be more boldly outlined and more complex. This is first manifest by Richard II and Richard III in the plays called after them and in the contrast in *Richard II* between the too imaginative king and the astute Bolingbroke. From 1593 ownwards, we hardly come across a character in any of his plays, who failed to receive from his creator the vital spark of life and the distinctive mark of his individuality. Each of one plays contains about half a dozen personalities which are unforgettable and if we multiply them by 36, the number of his plays, we have a throng than which none more alive ever issued from a human imagination.

2. **His perfect constructive skill**. The constructive skill of his dramas is another gift for which Shakespeare is enthusiastically admired. His first care was to get hold of a story that might be shaped to the needs of the theatre. To read one of those ill-shaped, ill-constructed romances which formed his original and to pass to a reading of his play is to know him as the greatest of artists. Hudson says that Shakespeare's highest and most peculiar excellence lies in his dramatic composition. "He it was and he alone that accomplished and organised the task of English Drama. Among his predecessors there was properly speaking no dramatic artist Take any English

drama written before him, and you will find that the several parts do not stand or draw together in anything like organic consistency ; the work is not truly a concrescence of persons and events, but only at best a mere succession or aggregation of them. Instead, therefore, of a vital unity, like that of a tree, the work has but a sort of aggregative unity, like a heap of sand." But in Shakespeare we have such a *vital organic unity*. In all his plays and more particularly in his plays of maturity, there is nothing in his plot which does not bear directly or indirectly upon the main action, so that we cannot take away a part without seriously damaging the whole. There is a *perfect growth in the plot*—an appropriate beginning, a good middle and suitable end. There is also *a perfect adaptation of story and character.*

Shakespeare is such a prolific writer and he wrote so abundantly that his contemporaries were led to think that he lacked art or artistic self-restraint, that he uttered what he thought with such an ease that he never had to blot or even with such carelessness that he never cared to blot a single line in his manuscripts. Milton also echoed them in his loving praise of Shakespeare when he called him, "Sweetest Shakespeare, Fancy's child, who warbled forth his native woodland notes wild". It is true that he wrote abundantly and he did not observe so strictly the rules of Classical Drama. He did not accept the fundamental doctrine of classical dramatic art, the doctrine of three unities, unities of time, place and action (which demanded that the stage should be occupied to the end by a single complete action, which takes place in one spot and in one day) in its narrow sense but *amalgamated the three unities into the broader Unity of Impression.* As long as he was able to maintain this unity he did not care if he violated any of the three so-called unities. So though Shakespeare does take liberties so far as the rules of Dramatic Composition are concerned, yet it is wrong to say that he lacked Artistic Sense or artistic self-control. The view hardly needs any serious refutation after the masterly analysis of some of the Shakespearian plays by Professor Moulton who has beautifully brought out in his "Shake-

speare as a Dramatic Artist", the marvellous craftsmanship of Shakespeare. His Art, of course, is far *less self-conscious* than that of Milton or Tennyson. It was *more intuitive* than a forethought. Like a really Great Artist he did not need rule or conscious analysis to tell him what is good or what is bad. Any analysis that was necessary was done subconsciously.

Does not the perfection of Art consist in the art of hiding itself. Such is indeed the art of Shakespeare.

3. **Humour and Pathos**. Shakespeare has a great capacity for kindly mirth or genial laughter. But for this capacity Shakespeare could not have described human life so tenderly and powerfully in all its variety and completeness and it is to this capacity that he owes the Universality of his appeal.

Humour formed apart of Shakespeare's nature. He can laugh at human foibles, faults and failings, but his *laughter is by no means heartless, cold, callous or cynical. It is always mingled with sympathy.* He can, by his great imaginative insight *enter into different moods of variegated humanity.* He can realise, feel and in fact live the life of a lover who is through and through swayed and thrilled by passion; a cynic, reviling the world like Jaques; or a Misanthrope like Timon, or a murderer like Macbeth, or a Villain like Iago. And yet he has a tender corner in his heart for a clown too. Thus with beauty, or with pathos or with thoughts Shakespeare can mingle his mirth." *His humour, in Dowden's words, is like the play of summer lightning, which hurts no living creature but surprises, illuminates or charms.* Shakespeare's wit while it ranges from word-play to wisdom, is not only, astounding; it is also healthy and joyous; it may dazzle but it will never blind; it may tickle, but it will never wound. So it is with his soul of humour. The lesson it teaches is a plain one and should be learnt by all of us; that to laugh is more profitable than to weep and that to sneer —even at folly is the mark of a fool; but to smile on the weakness of humanity till it smiles on itself and is healed, may be a wise man's pastime and his honour.

Closely allied with his humour is Shakespeare's *Pathos* or his great *capacity for exciting pity or compassion* and *moving the heart with tender emotions.* His Pathos is *generally mingled with his humour* which heightens its poignancy and gives it a deeper significance. Ingersoll says, "Above all others, Shakespeare appreciated the *Pathos of the situation.* Nothing is more pathetic than the last scene in Lear. No one has ever bent above his dead who did not feel the words uttered by the mad king—words born of despair deeper than tears.

> Oh that a horse, a dog, a rat hath life,
> And thou no breath.

When Macbeth has reaped the harvest, the seeds of which were sown by his murderous hands, he exclaims—and what could be more pitiful :—

> I 'gin to be weary of the sun.

Antony, as the last drops are falling from his self-inflicted wound, utters with his dying breath to Cleopatra,

> I here importune death a while, until
> Of many thousand kisses the poor last
> I lay upon thy lips.

And Cleopatra's comment upon herself :—

> Rather on Nilus mud lay me stark naked
> And let the water flies blow me into abhorring.

The dominant note of *Richard II* is the pathos which gathers round the fallen greatness. In the eyes of an Elizabethan, a fallen monarch was always a tragic figure, even if he richly deserved to fall. For monarchy was still regarded as a divine institution. The figure of Richard becomes highly pathetic after the wheel of fortune has begun to carry him down and his part is one long, elaborated recitative of profound and subtle pathos.

4. **His Poetry**. His dramatic gift alone would have secured him the world-wide popularity he has won but would have hardly ensured his glory. *The first dramatist*

was also the first poet of his day and the first of all time. The poet is not revealed by the hundred *exquisite sons* with which the plays are strewn. *The ardent passion of beauty* which is the distinction of the Sonnets and causes the best of them to reach the high water-mark of beauty in English poetry, attains in his plays to results as fine Most often the *fusion of the dramatic or lyric elements is perfect, absolute and beyond analysis.* A whole scene is lifted into a higher wood, while the proportions of its constituent elements are unmodified and thus *the pleasure of truth which is retained and the added pleasure of beauty are blended in strict unity.*

Beauty comes of the *perfection of style and versification, the rarity of the images and the accompanying music.* No purely lyrical poetry in English weds words or metaphors more triumphantly or contains more varied, richer or more delicate sonorities than those which Shakespeare spontaneously or inexhaustibly produces in the blank verse of his plays." In the capital scenes of his great tragedies—the dialogues of Romeo and Juliet, Hamlet's soliloquies, the scene of the awakening of Othello's Jealousy, of Lear's passionate railings or Macbeth's hallucinations—the splendid garb of poetry overlies a Pathos which could exist without this splendour but is transfigured by it.

Richerd II is a play which is specially rich in poetry. It contains not only stage poetry, the booming, bombastic rhetoric made popular by Marlowe or the poetry of a quieter but more artificial style which deals in conceits antithesis and word-play etc. but also a poetry 'which is the vice of Shakespeare speaking his own language that virile, racy and pregnant language out of which when he broke from tradition and followed his own genius, he could, when he was inspired, make the greatest of all English poetery.'

5. **His mastery of Language.** "As Epires Stolo said that the muses would speak with Plautus' tongue if they would speak Latin: So I say that the muses would speak with Shakespeare's fine-filled phrase if they would speak English." Shakespeare strikes our attention by his wonderful mastery over the English language. He *can by various*

stylistic devices make his language express most exactly the wonderful variety of human feelings and thoughts. He uses *verse and prose at just the most appropriate times.* He has coined a large number of *poetic phrases* which have become household words in English and will live as long as the English language lasts. Hazlitt says: Shakespeare has a magic power over words: They come winged at his biddings and seem to know their places. They are struck out at a heat, on the spur of an occasion, and have all the truth and vividness which arise from an actual impression of the objects. His epithets and single phrases are like sparkles, thrown off from an imagination, fired by the whirling rapidly of its own motion. *His language is hieroglyphical. It translates thought into visible images.''*

To Shakespeare also belongs the credit of finding choicest, rarest and most unforgettable forms to clothe the secular thinking of his time. None come near him in the number of what has been called *"Bosom Lines"*—of lines which we may cherish in our bosoms; lines that like bosom friends are ever at hand to counsel, comfort and gladden us, under all the vicissitudes of life."

IV. SHAKESPEARE'S UNIVERSALITY

Next to the Bible, the works of Shakespeare are regarded as the greatest treasure of the English language and next to the holy book, they are the most widely read and most tenderly cherished. No household in the English speaking word is considered as properly furnished unless it contains a copy of the holy Bible and of the works of William Shakespeare, which are kept as symbols of Religion and English Culture. Shakespear, says Ben Jonson, was not of an age but for all time, but so astonishingly wide-spread is his glory that it can also be said that he was not of a land but of all lands. What after all, is the secret of the spell which this great author has cast upon the minds of the people in all lands and at all times during last three hundred years? The answer is not far to seek. Though Shakespeare describes English life of the Elizabethan England yet he also describes life, pure and simple—life as it is in all parts of the

globe, and as it has been in all periods of human history. In his plays we have the finest delineation of human passions that now move the human heart as deeply as they did in his own day and as they will continue to do as long as man remains man and is not reduced to a Robot or an Automaton. It is, thus to the complexity of his characters, which are not obliged to sustain any one attitude or made to account for any particular principle, but have life and life's indefiniteness and amplitude that Shakespeare owes his Universality.

Another great characteristic of Shakespeare's genius is an undefinable alertness and mobility which keep attention on the stretch. His prodigious vitality remains unimpaired after three centuries. It seems to grow every time he is read. Something of the mystery belongs to him which Enobarbus noticed in Cleoptara's charm :

Age cannot wither her, nor custom stale
Her infinite variety : Other women cloy
The appetite they feed : but she make hungry
Where most she satisfies "

V. CLASSIFICATION OF SHAKESPEARE'S PLAYS

Shakespeare's plays are generally classified into three categories : Comedies, histories and tragedies, but then Categories are neither absolute nor do they correspond to any chronological periods in the development of his literary career. His comedies often contain grave scenes and his tragedies are seldom free from comic element. In the same way, his histories or historical dramas can, strictly speaking, be classified as comedies or tragedies according as they have a bright or a sad end but they are grouped into one class from the natute of their material. These are the plays in which Shakespeare has dramatised the great national events of his country. All of these except *Henry VIII* were written during 1590-1600, an early period of his dramatic career which also witnessed the production of eight or nine comedies and at least one tragedy, *Romeo and Juliet*. His greatest comedies and all the sublime tragedies which are his great masterpieces were written at a later period when his mind and art were fully matured

VI. HISTORICAL PLAYS

Popularity of Historical Plays in Elizabethan days :—

The reign of Queen Elizabeth I marked the beginning of a glorious era of prosperity which was to raise the British nation to the position of the greatest world power. The defeat of the Spanish Armeda made England the mistress of the seas. The extension of trade and the rich spoils brought home by gallant adventurers like Drake contributed immensely to the wealth of the country. The last fifteen years of the Queen's reign were the heroic period in the history of the British people and witnessed an extraordinary outburst of patriotic fervour in England. The people filled with pride in the country, their queen, the culture and their political institutions adored Elizabeth as their highest embodiment of the nation's genius. Their loyalty to their sovereign became all the deeper when she was threatened with Roman Catholic plots at home and dangers from abroad. The decisive victory, which they won over Spain and which gained them undisputed naval supremacy, gave them a patriotic thrill they had never experienced before. This newly awakened nationalism found a natural expression in the historical plays which come to enjoy a great popularity. There was plenty of historical material available in earlier chronicles such as of Hall and Holinshed which was dramatised by the Elizabethan dramatists. So Shakespeare, following the example of his predecessors like Marlowe catered to the public taste and gave to his theatrical audience his dramatic studies in the past history of England.

The Epical Basis of Shakespeare's Drama.—A profound difference between Shakespeare's work and that of his contemporaries consists in the greater truth, the more serious and substantial character which fundamentally belongs to his plays in the mass. Their matter, and theirs alone is epical as well as romantic. He alone gave so much space to the epical and wrought it consiously, continuously and on a great scale. His six dramas of English history and three Roman tragedies, together with *Hamlet, Lear* and *Macbeth* based on earlier and more or less lengendary chronicles accepted as genuine history by him and by his public—form such a whole as is

found nowhere else and is the solid bulwark of Shakespearian Drama. They prove the poet to have been long in contact with what were or what he believed to be, the realities of the past, and his effort to evoke or revive the past of his country—whether recent as we have in his historical plays or remote as in his tragedies—gives his drama a broad epical basis.

Shakespeare's Historical Plays from a national Epic a single drama of national English life :—Except for *King John* the subject of which sets it some two hundred years apart from the others, the other historical plays are a continuous history of England over a long period, the whole fifteenth century. From the day when Bolingbroke dethroned the weak Richard II and founded the Lancastrian Dynasty, until the battle of Bisworth, when Hery VII defeated the tyrant Richard III, ended the bloodthirsty Wars of Roses and won the crown for the house of Tudor, Shakespeare brought the history of their country before the eyes of his countrymen, at a time when the Tudor line was still reigning, Elizabeth wielding her glorious and undisputed sway. Foreign war with its triumphs and disasters, years of prosperity and misery, glory and shame, princes heroic and abject : all succeeded each other in the plays, painted almost impartially for a public enabled at once to marvel and to learn. His historical plays, to use to Schlegel's phrase, form a great dramatic Epopee or epic poem of which the true protagonist or hero is not this particular king or that but England, the ideal of the patriotic Englishman. It is to this common hero of his historical plays that he addressed an eloquent apothesis through the mouth of the old dying Gaunt in *Richard II*.

This royal throne of kings, this scepter'd isle.

....

(I—ii—41—68)

This drama of English national life is remarkable for its political and moral philosophy as for its artistic perfection.

VII. SHAKESPEARE'S METHOD AS AN ARTIST WHILE HANDLING HISTORICAL MATTER

The business of an artist while dealing with history is to offer a picture of the national life of a people.

Obviously, the historian has the same bunsiness *i.e.* the representation of national life. The question arises: How does an artist's representation differ from that of an historian? While the representation of national life offered by either must be *true* and *faithful*, the artist's representation should also be *beautiful* and significant. How does the artist's picture come to possess these two additional characteristics? Apparently by the peculiar technique he adopts for the handling of his material. He has to pick and chose, from amid huge mass of historical and traditional details supplied to him by the historians, the striking and significant moments in the life of the nation he is dealing with, and to give them the right meaning and emphasis. So the artist makes his representation significant and meaningful by following a method of selection and modification. He adds to the beauty of representation by manipulating and arranging according to a fine pattern—a pattern which also helps to make the representation reveal its underlying import more effectively. In short the artist follows what is known as 'idealization' as his technique and is throughout guided by his imaginations and artistic sense without at the same time sacrificing his love of truth.

Shakespeare has followed the same method in his dramatisation of history. His historical plays are a happy blend of history and art: He accepted in the main the tradition furnished by the chroniclers and historians like Hall and Holinshed or Plutarch without a question but modified and changed them in matters of minor historical detail to suit his own dramatic purpose, without in any way sacrificing the truth of representation. With an unerring sense of the dramatic, he laid his fingers on the most dramatic moments in this life of his nation and gave them the right meaning and emphasis in his representation of national life. By his superb art Shakespeare has succeeded in infusing life in the dry bones of history. Shakespeare has not only described the external life of 15th century England in his six historical plays which constitute one great drama of English national history, he has recaptured the spirit of the past history of his country and has given its dead figures the warmth and colour of life. To evoke and recreate the

past and to revive the dead figures of history was comparatively an easy task for the dramatic art of Shakespeare, which could give substance to fiction even in fantastic and fairy worlds.

Shakespeare has not only infused life into the dead bones of history, he has also given it a political and moral interpretation. The spirit of history, meaning of political institutions, the mysteries of the state, the relation between the different estates of the realm, the real springs of historical evolution, the moral lessons of history—all these have been revealed by Shakespeare in his historical plays.

It is these plays which connect his work with the old religious drama of which the original object was not mere pleasure but instruction and edification.

VIII. INTERPRETATION OF SHAKESPEARE'S HISTORICAL PLAYS

The Political Interpretation of Shakespeare's Historical Plays :—Shakespeare's historical plays admit of a political interpretation. Besides the artistic porpose of showing human life in action and deed in the practical world, Shakespeare must have had also a political purpose of showing what was bad government and its evils and what was good government and its benefits. Setting aside Henry VIII and Edward IV which are slight sketches, his historical plays which have rightly been called "Studies in Kingship" present six full-length portraits of kings of England. These six says Prof. Dowden fall into two groups of three each,—one group consisting of studies of kingly weakness, the other group of studies of kingly strength. In one group stand king John, Richard II, and king Henry VI, in the other king Henry IV, king Henry V and Richard III, John is the royal criminal, weak in his criminality, Henry VI is a royal saint, weak in his saintliness. The feebleness of Richard II cannot be characterised in a word; he is a graceful, sentimental monarch. Richard III in the other group, is a royal criminal, strong in crime. Henry IV, the usurping Bolingbroke, is strong by a fine craft in dealing with events. The strength of Henry V is that of plain

heroic magnitude, thoroughly sound and substantial, founded upon the eternal verities. Here then we may recognise the one dominant subject of the histories *viz.* how a man may fail and how a man may succeed in attaining a practical mastery of the world. These plays are, as Schlegel has named them, a "mirror for kings", and the character of those plays all lead up to Henry V, the man framed for the most noble joyous mastery of things.

Besides the one dominant subject referred to above, Shakespeare has also tried to present a study of some common political doctrines and institutions against the general political situation in a particular reign. In *Richard II* for instance, the claims of legitimacy and of revolution, of divine right, personal merit and public choice, the doctrines of the monarchical, the aristocratic, the popular origin of the state are all shown in their true perspective. In this play which is full of great political wisdom, he also shows us the just limits and conditions of sovereign and individual rights and the relation in which all parts of the body politic should stand to each other.

Moral Interpretation of Shakespeare's Historical Plays :—The world represented in historical plays is not so much the world of feeling or of thought, as the limited world of the practicable. In the great tragedies, the dramatist was concerned with what a man is and in these plays with what he *does.* Here the poet was not faced with the question ; what has been the life of a man's soul, what has he thought, suffered and enjoyed ? The question here was : what has he done ? Accordingly, in the historical plays we are conscious of a certain limitation, a certain measuring of men by positive achievements and results. They deal with the finite issues of failure and success in the achieving of practical ends. And for that reason the moral lessons that histories are calculated to teach though not so profound as those of the tragedies are of a more concrete and substantial character. Evil in his historical plays is not a mystery or an aweful shadow before which we stand appalled as it is in his tragedies. Evil in these plays is wrong-doing, which is followed by inevitable retribution. "The evils that men do live after them." "Whatever a man soweth, that shall

be also reap." The sins of the fathers shall be visited upon the children to the third or fourth generation—these may serve as the texts of Shakespeare's moral philosophy in his historical plays as well as in *Richard II*. Richard not only brought about his own ruin but was also responsible for all the disorders which ultimately led to the civil war. Richard's weakness and Bolingbroke's usurpation are diagnosed by Shakespeare as two prime moral and political causes of the ruin that seized England for more than a century.

Wrong-doing on the part of kings and nobles and their criminal indifference to the people's welfare are inevitably followed by retribution—is the teaching of Shakespeare's historical plays. Boas brings out an enduring and universal aspect of this teaching in the following remark: "The shifting of the centre of gravity in the body politic since the Eblizabethan era (*i.e.*, from Monarchy to Democracy) must modify the application of Shakespeare's philosophy of history to modern circumstances, but fundamental conviction that inspires his glowing pages, that individual character reacts with potent effect upon the life of the state, is true for every age and country." —[*Adapted from Dowden*].

PART II

ABOUT THE PLAY

I. A BRIEF ACCOUNT OF THE REIGN OF RICHARD II

Or

THE HISTORICAL BACKGROUND OF THE PLAY

Richard II was the son of Edward, the Black Prince and Joan of Kent. Soon after his father's death he was created Prince of Wales and recognised as heir to the throne and on the death of his grandfather Edward III he became king in 1377. He was a boy of eleven at the time and it was not until 1389 that he began to rule in reality. A very handsome boy with fair gifts of mind, he was just of the age to be demoralised by his position. Besides, he was pleasure-loving, wasteful and fond of flattery.

During the early years of his reign he was in tutelage, but the boldness and presence of mind shown during the peasant revolt seemed to augur a successful and prosperous career. He appeared to have been suspicious of the designs of his uncle, Gloucester, and to have determined to surround himself with ministers of his own choosing, and it must be admitted that they were selected with judgement and (with perhaps the exception of De Vere) they hardly deserved to be called administrators. Now the country lay at the mercy of these incompetent, greedy and unscrupulous favourites of the king, who were responsible for the mal-administration of these years. The heavy taxes which were imposed afforded an opportunity to Gloucester and his associates to denounce them. In 1386, Richard's minister, Michael de la Pole, Earl of Suffolk was impeached by the Commons and the king was compelled to agree to the appointment of a Commission of Regency, consisting of the Duke of Gloucester and York and eight other lords and prelates.

A year or so later, Richard asserted himself and procured from the judges a declaration that the commission was illegal. But Gloucester entered London with a large force; and the king unable to resisting was obliged to give way and to allow his chief advisers to be impeached for treason. The Parliament of 1388 "the Merciless Parliament" condemned Vere, Suffolk and six others to death; and though the two chief personages escaped, the sentence was carried out in four cases. The Power of Gloucester lasted till 1389, when Richard suddenly declared that he had attained his majority and was old enough to manage his own affairs. He now dismissed the Council of Regency and took the reigns of the government in his own hands. For the next eight years, he ruled wisely and things went on smoothly and peacefully at home and abroad. But the king could never forgive his uncle Gloucester and the associate lords for their shabby treatment of him and was only biding his time to take revenge on them. His first wife having died, Richard proposed to marry Isabella, the 8-year old daughter of the French King, and form a firm alliance with that country. This was strongly apposed by Gloucester, who was suspected of treasonable designs, was arrested and sent to Calais to await his trial, but died before it came on, murdered, it was generally believed, by the king's orders. It would seem that Richard was panic stricken at the thought of a plot against his life and determined to resort to the most arbitrary measures to secure his position. At any rate a complete change came over his conduct. The pardons granted to the barons in 1388 were annulled; two of the most prominent were impeached of treason. Arundel was executed and his brother the Archbishop banished. The proceedings of the Merciless Parliament were rescinded and the power of Parliament was delegated to a Small Committee. Thus Richard seemed to have established his absolute power, but still there were rumours of conspiracies. The Duke of Hereford (Henry of Bolingbroke, son of John of Gaunt) and Thomas Mowbray, Duke of Norfolk, accused each other of treason and were sentenced to banishment, the latter for life and the former for six years. Richard now resorted

to various illegal methods of raising money and had already alienated the people from him, as well as the leading nobles. In 1399, he committed two acts of reckless folly which were the immediate cause of his downfall. He had promised Hereford this if during the exile his father were to die, the Lancastrian estate should be secured to him. Nevertheless on Gaunt's death, he seized the whole of his domains into his own hands. This gave an excuse to Hereford (or Lancaster as he now became) to return to England to claim his patrimony. The circumstances were most auspicious for him, for Richard had gone upon an expedition to Ireland, leaving the Duke of York as regent in England. Henry of Lancaster landed in England, declared that he had come simply to obtain his lawful inheritance, was joined by many of the great nobles and not opposed by the Duke of York ; so that when Richard returned from Ireland, he found that the kingdom was lost. Discovering his true position, Richard offered to resign the Crown. The abdication was accepted by the Parliament, which drew up articles of accusation against him, enumerating all the illegal and despotic acts he had been guilty of. Henry challanged the vacant throne and was accepted as king. After this Richard disappears from history, and nothing is known for certain of the time, manner or place of his death. According to one account, he was murdered at Ponterfact by Sir Piers Exton, while other writers assert that he starved himself to death.

Shakespeare's *Richard II* covers just a little more than last two years of the historical reign of Richard II. The action of the drama begins with Bolingbroke's accusing the duke of Norfolk of high treason in 1398 and closes with murder of the deposed king in 1400.

II. THE SOURCES OF SHAKESPEARE'S HISTORICAL PLOTS AND HIS TREATMENT OF THESE SOURCES

Shakespeare did not invent his plots. He invariably borrowed his tales from books well known in the Elizabethan days. The books which served him best for his

plots and to which he returned again and again for the raw material of his plays were Holinshed *Chronicles*, Sir Thomas North's translation of Plutarch's *Lives* and the Italian Novella in English translation. Though Shakespeare always got his plots from these books, yet he was no plagiarist for the material he borrowed was completely metamorphosed by his dramatic art. No doubt, he was uncommonly fortunate in having such good sources for the raw materials of his historic drama as Holinshed's *Chronicles* and Plutarch's *Lives* and as both of them are dramatic in essence so he had no hesitation in following them closely enough and sometimes even slavishly. Yet here again the material underwent a magcial transformation under the beautiful garb of poetry with which it was clothed. When all that can be said has been said about his borrowings, how much of the supreme greatness of his dramas. one may ask, does he owe to the originals of his plots? The answer would be "very little"; indeed the supreme qualities of his plays are entirely his. Characterization, plot construction, humour,' pathos, poetry, philosophy, knowledge of life and humn nature are in all cases Shakespeare's. It is these qualities which make the plays what they are—masterpieces in the world's dramatic literature. Dr. Furness draws a very fine comparison between Shakespeare's plays and their originals in the following passage :—

"What false impressions are conveyed in the phrases which we have to use to express the process whereby Shakespeare converted the stocks and stones of the old dramas and chronicles into living breathing men and women! We say 'he drew his original' from this source, or 'he found his material' in that source. But how did he 'draw' or what did he 'find'?...when after reading one of his tragedies, we turn to what we are pleased to call the 'original of his plot.' I am reminded of those glittering gems, of which Heine speaks that we see at night in lovely gardens, and think must have been left there by King's children at play, but when we look for these jewels by day we see only wretched little worms which crawl painfully away, and which, the foot forbears to crush only out of strange pity."

After having considered the sources from which Shakespeare obtained the raw material of his historical plays (English or Roman) and having noted the manner in which he infused life into the dead bones of history we now consider the sources of *Richard II*.

III. SOURCES OF "RICHARD II."

The Main Authority :—Holinshed's *Chronicles of England, Scotland and Ireland* (Second Edition) published in 1587 supplies the main story of the dramatic play of Richard II. This book has been used by Shakespeare as the basis of his other plays also. The main events of the play and all the *dramatis personae* except the Queen are culled directly from Holinshed's history and more or less conform to the historical facts given therein. In fact, the entire substance of action and interest of this play are in perfect accord with history. Shakespeare has only introduced such heightening effects, vividness of colouring and touch of poetry as can increase our interest in the play without in any way sacrificing the facts of history. In none of his historical plays has Shakespeare so little deviated in the thread of his narrative from Holinshed's 'Chronicles' as in *Richard II*. This is, according to a critic, due to the interests of dramatic enconomy and artistic effects being fully present in the main source of this play. The changes are very insignificant either in differences of time and place, or in the delineation of characters.

Some of the minor incidents and details of this play are borrowed from subsidiary authority. There are evidences to indicate that Shakespeare also consulted the following sources of information :—

SOURCES FOR MINOR INCIDENTS AND DETAILS

(*a*) **Hall's Chronicle** :—Holinshed in his chronicle says that the Bishop of Carlisle on his arrest was put in the Abbey of Saint Albans, whereas Shakespeare shows the bishop is committed to the Abbot of Westminster

(Act IV, Scene i.) Again York's "Though I be old" (Act V, Scene 2), is noted in Hall's Chronicle but not in Holinshed.

(*b*) **Stow's Annals** :—There is no mention in Holinshed of Norfolk's going to the Holy Land (*vide* Act IV; Scene i). This detail is taken from Stow's Annals, published in 1680.

(*c*) **Froissart** :—Richard's formal transfer of the crown to Bolingbroke (vide Act IV, Scene i) is not given in Holinshed. Critics think that a passage in Barner's "*Translation* of Froissart" may have suggested this incident to Shakespeare.

(*d*) **Daniel's Civil Wars (1595)** :—There are in this book several striking parallels to Shakespeare's '*King Richard II.*' Coincidences are in delineating the child Queen as a woman mature in years and in thought, in granting to the Queen an interview with Richard after his return from London; in bringing the triumph of Bolingbroke side by side with humiliation of Richard when they ride into London together. There are many critics who believe that from these coincidences we cannot be sure whether Daniel borrowed from Shakespeare or Shakespeare from Daniel. It is more probable that Daniel borrowed from Shakespeare.

Source of Inspirations :—*Marlowe's Edward II* is said to be a source of inspiration to Shakespeare in composing the play of *Richard II*. Of course this book did not supply Shakespeare with any information, but the parallel between *Edward II* and *Richard II* in character and fortune was sure to create some resemblance between these two plays, even if Shakespeare had been unaffected by Marlowe. As a matter of fact, we know that Shakespeare had been strongly influenced by Marlowe's works. The most striking resemblance between the two plays, of Marlowe's *Edward II* and Shakespeare's *Richard II* lies in the means of application. It is said that Marlowe's representation of the pangs which Edward II felt when he abdicated his throne was present in Shakespeare's mind when he described Richard's surrender

of the crown. Verity says, Edward's character is much simpler than Richard's and the very simplicity of the agonising grief at the loss of his own crown makes, I think, a more poignant impression than Richard's highly-wrought self-conscious Rhetoric.

IV. DEPARTURE OR DEVIATIONS FROM HISTORY IN RICHARD II AND THEIR DRAMATIC SIGNIFICANCE.

It has been remarked that Shakespeare's deviations from history in his English and Roman historical plays are mainly changes of time and place, and do not often involve misrepresentation of fact or character. There were two notable deviations from this principle in the characterisation of the *dramatis personae* of *Richard II.*

John of Gaunt. The portrait of John of Gaunt is essentially unauthentic. He is held up to admiration as a great patriot so filled with concern for the glory and welfare of his country, that he would welcome his death could it benefit the "dear dear land" whose praise moves him to that magnificent outburst (Act II, Scene i ; 40-68). One would think that, as a warrior, he had borne a great part in the service of the country ; and that he had been a wise counsellor (Act II, Scene i ; 1—16), to whose sage advice Richard should have lent all attention. But history tells a different tale. He was an ambitious, self-seeking man, suspected of scheming to supplant his nephew during the early part of the reign, unsuccessful as a military commander, and so unpopular as an administrator that during their rising in 1381, the Commons burnt his palace and swore that England should have never have a king of his Christian name. No doubt, Shakespeare's object in drawing the picture of "time-honoured Lancaster"—a picture which has obscured in the popular imagination the real Gaunt of history—was to emphasise Richard's lack of a true patriotic sense, and to contrast the glorious past of which Gaunt is made the representative with the miserable present of national misrule and shame.

The Queen. Equally fictitious is the character of the Queen, and almost equally effective from the dramatic

stand point. She was a child of twelve at the time when the action of the play commences, but Shakespeare represents her as a woman. Probably he had two objects in view. The Queen brings a feminine interest into the play and was the natural figure to introduce for this purpose. She serves also to illustrate an aspect of Richard's character into which, but for her, we should have had only a partial insight through the loyal devotion of two or three characters: I mean that delicate winning grace which gained for Richard the deep attachment of the more worthy of those on whom he cared to smile; the quality of personal attractiveness which extorted even from his enemy Hotspur the regretful mention of "Richard that sweet lovely rose" (*Henry IV*; Act I, Scene 3, 175), and which reminds us a little of that other luckless king, Charles I. It is an interesting feature of the study of a play to note how characters are introduced, not so much for their own personal interest as for the dramatic purpose they serve in showing up by sympathy or contrast, the more important characters.

Non-historical matter.—The new element in *Richard II*, *i.e.*, that which has no historical basis, comprises the interview between Richard and the dying Gaunt (Act II, Scene i); the scene at Langley in the Duke of York's garden (Act III, Scene 4); most important, perhaps, of all the divergences from history, the deposition, scene in Westminster Hall (Act IV, Scene i); the parting of Richard and his Queen (Act V, Scene i); the introduction of the Groom (Act V, Scene 5), and Bolingbroke's mourning over Richard's "untimely bier" (Act V, Scene 6).

Minor changes.—Minor changes are these:—Part of Bolingbroke's sentence was remitted not at the time of the Trial by Combat at Coventry but some weeks later at Eltham. In Act I, Scene 4 and Act II, Scene i, the supposed time of the events is impossible historically, though the impossibilirty is not apparent; Bolingbroke has not left England (Act I, Scene 4, 1—4) when Gaunt's illness is announced (Act I, Scene 4, 54—56); Richard hurried to see Gaunt at once (63, 64), yet in the next scene (Act II, Scene

1, 167, 168) an incident of Bolingbroke's exile in France is referred to; Gaunt dies (147—150), and before the end of the same scene we hear that Bolingbroke is returning. The dramatist in fact has entirely ignored the question of time in these two scenes. The death of the Duchess of Gloucester is antedated and the place changed (Act II, Scene 2, 88—95). The reference to Glendower (Act III. Scene 1, 41-42) is strange. The course of events is not followed closely in Act II, Scene 3. Richard really took refuge at Conway Castle, not Flint (Act II, Scene 2, 209). Northumberland, however, "decoyed Richard from Conway Castle to a part of the road between Conway and Flint, where an ambush was laid. On reaching the spot the king was obliged to proceed to Flint, which was in the possession of Northumberland's troops." Aumerle deserted Richard at Flint Castle, instead of remaining loyal, as Shakespeare represents.

The Parliament of September 30 and October 16, 1399, are combined (Act IV, Scene 1), and Bagot's charge (Act IV, Scene 1, 1-106) against Aumerle antedated; so is the departure of the Queen of France (Act V, Scene 1, 53-54), Prince Hentry (Act V, Scene 3, 1—12) was but a boy then. *The dramatisation of history would be impossible without slight changes of this sort. Time must be compressed and events brought into close relation, otherwise there can be no unity of effect; the dramatic force is frittered away.*

These deviations from history may be classed thus: re-creation of two characters, new scenes, changes of time, place and secondary incidents. How little they all mean, even from the historian's point of view! They do not affect that which, as history, is essential. Richard's character and Bolingbroke's, the causes of the tragedy of the former's downfall, the secrets of the latter's success—these, the vital points, are laid bare through the imaginative power which penetrates to the heart of men and things.—(*Verity*).

V. HOW FAR THE CLASSICAL LAW OF UNTY IS TRACEABLE IN *RICHARD II*

The Law of unity emphasizes the notion that a play is

a homogeneous, organic whole, and so from beginning to end it must aim at producing on the mind of the reader and the audience not a mass of scattered impressions but impressions which will be perfectly unified in the bond of a single dramatic idea running throughout. It is necessary that the plot should have a smooth and limpid flow so that the imagination of the reader and the audience might not lose itself in a morass of disjointed and fragmentary situations.

The classical dramatists achieved this unity of effect by the observance of what they called the THREE UNITIES *i.e.*, unity of action, unity of time and unity of place. The *unity of action* demanded that there must be coherent and logical connection between one situation and other. It was intended to warn the dramatist against the tendency to introduce too complicated a plot which might puzzle the reader or the audience. It was applied in a rather strict sense by the classical dramatist who would not introduce more than one story or plot in a single play. The law of unity of action demanded singleness of plot in a drama. The law of *unity of time* required that the incidents described in a play should take place in the course of 24 hours, and that *unity of place* necessitated that the scene of the whole play should he laid in one particular place and should not be made constantly to shift from one place to another.

Shakespeare did not recognise these unities as indispensible principles of dramatic construction. Like other Romantic dramatists he regarded these unities as unnatural restraints on the working of his dramatic genius. What he always kept in view was a general *unity of Effect or Impression*, but did not bother much about the technical unities. He often makes a play consist of two or even more plots, the major plot and the minor plots as for example in the "Merchant of Venice" he has brought together as many as six stories. But when he introduces a complex plot, he always holds in his hands the various threads of the story and never fails to weave them into a well-knit texture invariably establishing a clear minor plot so as to maintain the unity of Impression.

In *Richard II* Shakespeare observes the unity of action but completely ignores the unities of time and place. He keeps in view the dramatic unity of action, that is to say, he makes all the characters contribute to the action of the play and weaves them into an organic whole. No unnecessary scene is introduced either for display of rhetoric or for mere development of character.

VI. DRAMATIC UNITY OF *RICHARD II*

The central idea of *Richard II* is the strong contrast between the two principal characters Richard and his cousin and supplanter, Henry of Bolingbroke. The conflict has its political aspect, since the play is a study in kingship ; but the antithesis between the two goes much further than politics. It rests upon one of the ultimate distinctions among mankind, that of the practical and artistic temperaments, the men of deeds and the men of dreams and fancies. This conflict runs throughout the whole action of the play and every element in it is carefully subordinated to the strictly dramatic end of throwing into powerful relief the strong contrast between the hero and his protagonist ; hence the remarkable effect of dramatic uinty of interest in *Richard II*, an effect heightened by the poetic style, which never descends into the cólloquial or humorous.

The contest begins in Act i, Scene i, where Bolingbroke resists the wishes of Richard. It is carried a step further in Act I, Scene 3, when Richard, in seeking to be rid of this defiant lord, makes of him an implacable foe. In Act I, Scene 4 (one of those scenes which, as it were, mark time and prepare us for a fresh move), we get a clearer insight into the king's reason for banishing Bolingbroke and a hint at the latter's rivalry. In Act II, Scene 1, Richard commits, or rather announces his intention of committing the fatal act of injustice which forces Bolingbroke into open rebellion and wins him the support by which his rebellion is destined to succeed. We get too in this scene a further revelation of Richard's character and of the misgovernment which makes rebellion easier. The remaining scenes of the Act mark the stages of the rapidly

unfolding conflict, Bolingbroke's fortunes are shown in the ascending, Richard's in the descending scale.

In Act III, Scene 1, Bolingbroke is already found exercising one of the chief functions of regal power, and exercising it on Richard's own favourites. The second scene is a record of the king's misfortunes and his incapacity to grapple with them and with his foe. The next scene brings the rivals face to face again, this time under very different circumstances, and the climax of the conflict is reached in the king's full and voluntary surrender—"Your own is yours, and I am yours, and all." The last scene of Act II, resembles the fourth of Act I, in being a comment on the struggle, and a warning of its next phase :

First Servant. What think you then the king shall be deposed ?

Gardener. Depress'd he is alredy, and deposed.
'Tis doubt he will be." (*Act III, Scene 4, 67-69*).

In Act IV the warning is fulfilled, and Richard's surrender at Flint, in fact his overthrow in the whole contest, finds formal expression in his public deposition. The tension is now slackend. The last Act shows us victor and vanquished in their changed position, and the inevitable end; Richard's release from his misery and disgrace. Through every scene almost runs the idea of this conflict between Richard and Bolingbroke, and its phases contrast their diametrically opposite character. Out of such a story there springs naturally the question on which so much stress is laid in the play—the question, that is, of a monarch's rights and responsibilities, and of the limits of misrule.

VII. THE DRAMATIC LAW OF COMPLETENESS AND THE DIFFERENT STAGES IN THE PLOT DEVELOPMENT

The Law of completeness is allied to the law of unity. This law emphasises the principle that a play being an organic whole, an ordered sequence and casual connection must be thoroughly maintained between the various situations which constitute dramatic action. One event should

lead to another till the end is reached. Every action must have its *causes, growth, height, consequences* and *close.* Corresponding to these are the five divisions of a play as established by Aristotle :—(i) Induction or Exposition, (ii) Growth or Rising Action (sometimes also called Tying of the Knot) (iii) Crisis or Climax, (*iv*) Return or Falling Action (or Untying of the knot) and (*v*) Close or Catastrophe.

(i) **Exposition or Induction** :—It is necessary for the dramatist to make perfectly clear to the audience the circumstances out of which the dramatic action (the situations included in the play) arises, so that the audience may feel no difficulty in following the course of events dealt with in the play. This is what is known as *Exposition* and the object is achieved very often by means of a dialogue between minor characters. A soliloquy put in the mouth of the hero is also a device which is frequently adopted.

(ii) **Rising Action** :—It is necessary for the dramatist also to make it perfectly clear to the audience that the wheel of action has been set rolling. But the starting point of action, though logically the second step, might, in the actual arrangement of the play, precede the Exposition. It is possible for the dramatist to launch into the action of the play in the very first scene and then to devote a subsequent scene to an explanation of the origin of action, or in other words, to a statement of the circumstances out of which the action arises. This is done with great effectiveness when the first scene relates very stirring action, such as a shipwreck, or a battle or a rising of the populace.

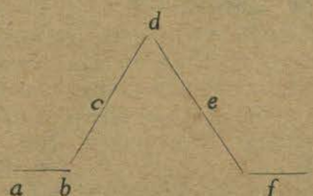
(iii) **Crisis or Climax.**—This is the point of the play which is characterised by the greatest amount of intensity. If the play is a tragedy, then in the crisis the dramatic conflict out of which the play arises assumes the acutest form, and if it is a comedy, then the plot attains the greatest complexity and rivets thoroughly the attention of the audience. The crisis is comparable to the top or crest of a wave. Event following event in a logical sequence has led to a state of things which is one of the highest dramatic importance. It was the practice of Shakespeare to put the

crisis in the middle of the play, but the play-wrights of to-day are inclined to delay the crisis as long as possible.

(*iv*) **Falling Action.** The summit of action having been reached in the Crisis, the further step in dramatic action will find the hero more thoroughly steeped in misery than before if the play is a tragedy, or it will show a gradual removal of difficulties if the play is a comedy. In a tragedy an element of inevitability attaches to the situations which are introduced in this part of the play. They are connected by the tie of a dread logical sequence to the crisis. In a comedy, however, the removal of the difficulties will be very often brought about by unexpected events.

(*v*) **Close or Catastrophe**. This is the concluding portion of the play, and it shows the ultimate consequence of the situation introduced in the preceding portions. If the play is tragedy, then in this part the hero dies or descends into the deepest depths of misery. In a comedy the hero is supremely happy and has attained all his heart's desire. It is incumbent on darmatists to observe two principles in this part of the play. In the first place, they must take care to see that the play does not end in an anticlimax. No attempt should be made to give something like a happy ending to a tragedy. Secondly, the ending should not be abrupt or brought about by agencies which were not clearly foreshadowed in the previous portions of the play. Such an ending would be wholly inconsistent with the principle of logical sequence.

Since Fretag, a writer on dramatic theory, it has become customary to represent a dramatic plot as a "Pyramidal Structure."



In this diagram *a* stands for Exposition, *b* for Initial

Incident of the starting point of the conflict, *c* for the Rising Action, *d* for the Climax or Crisis, *e* for the Falling Action and *f* for the Close or Catashophe.

ANALYSIS OF 'RICHARD II' INDICATING ITS DRAMATIC STRUCTURE AND THE MOVEMENT OF ITS ACTION THROUGH DIFFERENT STAGES OF DEVELOPMENT

(*a*) **The Exposition, or Introduction (Tying of the Knot) Act I, Scene i** :—In this opening scene the important characters are introduced, the main action is begun at once, and the situation gradually explained. The keynote of the whole play—the contest and contrast between Richard, the usurped, and Bolingbroke, the usurper—is struck when Bolingbroke resists the wishes of Richard.

(*b*) **The Complication, Rising Action or Growth (Tying of the Knot). Act I, Scene ii** :—The fact of Richard's participation in Gloucester's death is forced into prominence. and thus the fact of the king is foreshadowed and Bolingbroke's act in the preceding scene explained.

Act I, Scene iii :—Against the background of a mediæval tournament this scene is made to show how the uneasy conscience of Richard drives him to the dangerous expedient of banishing both Bolingbroke and Norfolk. Bolingbroke is thus made an implacable and dangerous foe, and the complicating action of the play is forwarded.

Act I, Scene iv :—While ths scene does not advance the action, the complication is strengthened in Richard's recognition of the popularity of Bolingbroke and in the demonstration of his own weaknesses. Richard lays bare (1) his dislike and fear of Bolingbroke ; (2) his disregard of the rights of his subject, thus effectively alienating them ; (3) his unnatural indifference to Gaunt's appeal ; (4) the influence held over him by unscrupluous favourites. At the bedside of the dying Gaunt, Richard is seen at his worst—scornful, mocking, unrepentant.

Act II, Scene i :—The main plot is unfolded in Richard's forcing Bolingbroke into open rebellion, and the consequent

winning to his side of much popular support. Further insight into Richard's character is afforded by the announcement of his unjust proposal of seizing Bolingbroke's inheritance.

Act II, Scene ii :—Here instead of attempting to create suspense, Shakespeare uses the Queen's premonitions of evil as the means of foretelling the impending disaster. In the interest of dramatic economy the accomplishment of the revolution is hastened, and sympathetic attention is directed to Richard's bearing in misfortune.

Act II, Scene iii :—In effective contrast to the last scene in which confusion and foreboding prevail here is presented the quiet, sure advance of a strong man to his goal.

Act II, Scene iv :—In the short space of twenty-four lines is depicted the ruin of Richard's last hope through the dispersion of his army because of a rumour that he is dead, he is left without the means of accomplishing the purpose for which he left England.

Act III, Scene i :—This scene symbolizes what is to follow and shows the real strength and kingliness of Bolingbroke, who seizes and condemns to death Richard's favourites.

Act IV, Scene ii :—By means of a series of minor events a minute delineation of Richard's character is presented, thus throwing light on his past conduct and furnishing the means of interpreting the future. Through numerous 'entrances' Richard is shown oscillating between confident arrogance and utter despair.

(c) The Climax, Crisis, or Turning Point. (The Knot Tied) Act III, Scene iii :—Here, in the decisive moment towards which all the action has been tending, occurs the virtual triumph of Bolingbroke and the defeat of Richard, briefly stated in the king's own words, "Your own is yours, and I am yours, and all" (line 194). Though intensely dramatic, the scene unfolds no vulgar struggle, merely the reaction of character on character.

(*d*) **The Resolution, Falling Action, or Consequence. (The untying of the knot).** **Act III, Scene iv** :—Through the bitter grief of the queen the pity of the gardener, the patriotic resentment of the servant toward the king, the preceding scene is intensified. Like the fourth sense of the first act, this is a comment on the struggle, and the dramatic resolution is foreshadowed in the queen's speech at the close.

Act IV, Scene i :—The three events of this scene—the arraignment of Aumerle, the protest of Carlisle, the public surrender of Richard—are of great dramatic value in showing the significance of the resolution just effected. The tension from this point is slackened.

Act V, Scene i :—The parting between Richard and the queen, which is the first time they hold actual conversation together in the play, furnishes a characteristic instance of Shakespeare's use of the love motive to increase, by contrast, the dire effect of political tragedy.

Act V, Scenes ii and iii :—In Bolingbroke's attitude toward Aumerle and his parents, the tolerance and firmness of the future king are displayed in dramatic contrast to the character of York.

Act V, Scene iv :—This short scene of eleven lines forecasts the death of Richard.

Act V, Scene v :—Final touches are here made to the portrait of Richard. In his monologue (lines 1—66) Richard's attitude toward his calamity is fantastic but shows him strangely unrepentant ; in the dialogue with his groom his personal charm shines out ; and in his death is added the one heroic touch to an unheroic monarch.

(*e*) **Denouement, Catastrophe, or Conclusion. (The Knot Untied).** **Act v, Scene vi** :—The last scene is less a triumph for Bolingbroke than a vague foreboding of the future. It "consists of three divisions, each in appearance contributing to seal the success of the new king. The conspiracy has been sternly put down ; the Abbot of Westminster, 'the grand conspirator,' has died : and finally Richard, the 'buried fear,' has been removed. The last,

though seemingly the climax in the ascending scale of triumph at once changes the key to a tragic minor, as the drama closes on a solemn and bodeful note which leaves us mindful of Carlisle's prophecy that the 'woes are yet to come" (Hereford). It is interesting to note that it is Bolingbroke who starts the action in the first scene and who speaks the closing words of the last —(*Hudson*).

VIII. CONCEPTION OF A SHAKESPEARIAN TRAGEDY

According to its Classical Concept, tragedy was a story showing great princes at the height of their estates about to fall calamitously to disaster. The moralist declared that the purpose of these stories was to demonstrate the vanity of earthly happiness or to warn us of the instability of fortune. The early classical critics thus found the two criteria of the tragic (1) in its disastrous conclusions and (2) in its concentration upon royal personages.

Shakespeare adopted the classical cencept but modified it in accordance with the tradition of national English drama and by the magic of his own art. Bradley points out the following characteristics of Shakespearian tragedy:—

(1) A Shakespearian tragedy is a story of human action producing exceptional calamity and ending in the death of a man of a high degree. The hero or the central figure of the story is a prominent personality, 'a man in high estate'—a king or a prince or a political leader. The high position of the hero serves to heighten by contrast the tragic effect produced on our mind by his fall or ruin. The fate of such a man which affects the whole nation or the state possesses a greatness or dignity of its own which no tale of private suffering can rival.

(2) The calamity should be (*a*) of an exceptional character and (*b*) should be the outcome of the "characteristic deeds" of the hero. In other words it is to be distinguished from disease or death in the ordinary course of nature and a sudden unexpected disaster which falls upon a man like a bolt from the blue or suffering which

may be the result of deeds that one is made to do under compulsion or under the influence of some sort of hallucination or insanity, all such sufferings will not be tragic in the Shakespearian sense. The tragic suffering is to proceed from 'characteristic deeds' *i.e.*, deeds which proceed from character. In other words, "character is Destiny", is a dictum which Shakespeare seems to follow, but at the same time he does not ignore the element of chance or accident which plays a significant part in his tragedies as in real life. Though Shakespeare does not represent man as a plaything in the hands of fate or Destiny, yet he could not eliminate, from the dramatic representation of life, chance or accident, which is a prominent fact of human life.

(3) From the above it is clear that real tragedy of the hero is due to certain traits of character. These traits which may be called the "tragic traits" (since they bring about the tragedy) are not, in the case of Shakespearian tragedies, necessarily bad or wicked qualities, but generally are good qualities which due, either to their overabundance or their peculiar relative position in the framework of the hero's character tend to become a dangerous weakness and lead to his fall. There is in the hero's character "a marked one sidedness, a strong predisposition, a fatal tendency to identify the whole being with one object, interest or passion or habit of mind." This is with Shakespeare the tragic characteristic of the hero. He is in the grip of this weakness as much as the hero of Greek tragedy was in the grip of fate.

(4) Inspite of his tragic weakness, the hero is always a being of an extraordinary character and personality. He may not be wholly good, but invariably possesses an element of grandeur and beauty, a certain touch of greatness. His very weakness is a source of strength and charm. The fall of such a great man, who, but for a little maladjustment among the qualities of his character, would have achieved a wonderful success and happiness in his life, is tantamount to the destruction of so much brightness, beauty and fills ourselves with a sense of tragic waste, so awful and inexplicable.

(5) Another noteworthy characteristic of Shakespearian tragedy is that in addition to the outward conflict of persons or groups of persons animated by conflicted passions, tendencies or ideas, there is also an internal conflict in the hero's own soul. The hero, who pursues a fated way, is torn by an inward struggle. His soul is divided against itself or is with itself at war. He has to fight not only against an external foe, but also against an internal foe, entrenched in his own heart, fighting from within. In a Shakespearian tragedy this internal conflict is very often of greater importance and interest than the outer conflict.

How far *Richard II* conforms to the above conception :—*Richard II* depicts the fall of a Monarch, who is not only a person of a high degree, but also an extraordinary being in character and personality, much above the common run. Richard's sentimentalism, his utter want of stamina and character is responsible for the tragedy of his life and yet who has not fallen under the spell of his poetry, his fancy, his eloquence and his exquisite grace. He is exquisite even in his fall. Our condemnation of Richard is lost in our pity for him. Like Hamlet he is an incompetent doer, utterly lost in the world of action and lfke that masterpiece of Shakespeare's creative art, he illustrates, though on a much smaller scale, the weakness and dangers of an artistic temperament.

So far the tragedy of *King Richard II* conforms to the Shakespearian conception. There is, however, one very important condition which it fails to satisfy. There is no trace of the internal conflict in the hero's mind. There is no struggle of conflicting forces in Richard's soul. It is this inward strife which often rages in the soul of Shakespearian heroes that constitutes the real greatness of his tragedies. *Richard II* therefore is not a great Shakespearian tragedy. This serious deficiency in the drama is partly due to its being an early play and partly its being a historical play. In a historical play, the dramatist is not a master of himself but a slave to facts.

Richard II also lacks the greatness possessed by other tragic heroes. He is an attractive but not a great char-

acter. He has elements of beauty but no elements of greatness. A tragic hero, says a critic, must have the elements of greatness in him in order that in his error and fall we may not lose our faith in the possibilities of human nature. From this point of view he is scarcely a tragic charater. He is a tragic figure only in so far as his fall from prosperity to adversity is so great, otherwise he fails to satisfy the two supreme tests of a Shakespearian hero—a soul-searing inward conflict and an intrinsic greatness of character.

IX. DRAMATIC IRONY AND ITS USE IN *RICHARD II*

Hudson defines dramatic Irony as the contrast between the two aspects of the same thing, whether such contrast is perceived at the time or becomes apparent later. The term is commonly used to denote the effect produced when there is a marked and significant difference in the meaning of what is done or said on the stage for the characters themselves on the one hand, and for the spectators on the other. This difference necessarily arises when the characters act of speak in ignorance of important facts of which meanwhile the spectators are in possession. As the difference may turn in the main either on action or utterance we may make a formal distinction between irony of situation or Incident and Verbal Irony, though in practice of course these are often found in combination. Verbal Irony or Equivoke, has an independent value when the language used by any character, though in its primary sense perfectly natural in the circumstances possesses at the same time for the audience a secondary meaning and application, which sometimes the speaker himself does not understand and of which at any rate those whom he addresses are entirely ignorant. Historical dramas provide good opportunities for the use of Dramatic Irony for in this case the audience on account of ther knowledge of history can understand the implications of the words uttered by the characters with respect to some future events which will be future for the characters but are past for the audience.

In *'King Richard II'* Shakespeare makes a free use of Dramatic Irony in order to intensify the dramatic effect of the historical scene which he presents here in his own vivid manner. In Act I, Scence i, King Richard calls Bolingbroke, "my father's brother's son" and says that even if Bolingbroke were '*my kingdom's heir*" he would be fair in his deciding the quarrel between Bolingbroke and Norfolk. The emphasis on " Kingdom's heir " is meant to draw the attention of the audience to the Irony of the Situation. The Audience knows at the very outset that Bolingbroke was destined to be the heir to Richard, although historically the heir to the throne was Roger Mortimer who had been declared so in 1388, Richard having no children. But Bolingbroke proves to be not only the heir but also the *deposer* of Richard. This makes the speech of Richard in the opening Scene highly interesting to the audience who begin to laugh in their sleeves. Dramatic Irony, in fact depends upon the auidence knowing some fact which is unknown to the character of the play. In dramatising history a judicious use of Irony attracts the attention of the audience at the commencement of the play. Aeschylus, Sophocles and other Greek dramatists freely introduced this dramatic device, and Shakespeare has followed their footsteps.

The same Irony we find in Act I, Scene 4, when King Richard commenting on the manner of Bolingbroke's departure says :—

" As were our England in reversion his,
And he our subjects' next degree in hope."

Richard is ridiculing that the crown of England was to come to Bolingbroke, although he feels a little uneasy at the public demonstration held in honour of Bolingbroke. The audience, however, know that the Crown did come to Bolingbroke and that Bolingbroke was " our subjects" next degree in hope." Hence the Irony which we find in Act I, Scene 1, Line 116 is much stronger here.

The best illustration of Shakespeare's use of Drama-

matic Irony in this play is in Act III, Scene 2. Richard hastens to England on learning that Bollingbroke had invaded England. Richard comes in the full confidence of a mighty king and conqueror and believes that his enemies would disperse like a cloud at sunrise. The Irony of the Situation is that Richard gives vent to this triumphant confidence just when he is on the brink of knowing what the audience already know *viz.*, the dispersal of the Welsh army, Bolingbroke's triumphant entry, York's desertion, and the death of the King's favourites. The audience feel anxious to know how Richard would behave as this news reaches him, and they are amply entertained by the succession of moods in Richard as he learns the news in driblets. In fact, now he is cast down, now recovers his spirit, then loses his confidence and is overwhelmed with grief and despair until Aumerle kindles a momentary flash of pride and hope. After that when Richard hears the desertion of York, all his hopes are frustrated, and he is changed into a picture of despair. This rapid alteration of moods not only shows the dramatic art of the author, but illustrates the effect of a brilliant dramatic irony on the audience.

In Act V, Scence 1, the episode of Richard's prophesying the end of Northumberland and the chaos he would plunge England into, contains a fine Dramatic Irony. The essence of the whole of this episode is Dramatic Irony, otherwise this speech of Richard has not any direct connection with the main plot. Shakespeare is here prophesying after the event. The audience knows that the prophecy put in Richard's mouth had been fulfilled to to the letter. Of all the historical personages introduced in this play, Richard is the last man to appear in the role of a seer or a prophet. He did not possess sufficient political sagacity or wisdom to make a prophecy like this. But the speech in which he makes the prophecy is so designed as if Richard spoke quite unconsciously of what the audience know was to follow.

X. SHAKESPEARE'S USE OF RHYME IN *RICHARD II*

Of recent years there has been an interesting discussion of the question, whether we are justified in supposing that Shakespeare was guided by any fixed principle in employment of verse or prose or whether he merely employed them as fancy suggested for the sake of variety and relief. Though it is difficult to give a categorical answer to this question, yet certain facts become patently clear from a study of his plays about his use of Rhymed couplet, unrhymed verses and prose *e.g.* In early plays there is little of prose but more frequent use of rhyme, and that the proportion of prose to blank verse increases with decrease of rhyme. It is due to these reasons that the calculation of the percentage of Rhyme and the amount of prose used in a play helps us in classifying his plays chronologically and in determining the date of a particular play.

In *Richard II* there is no prose but there is abundance of Rhyme, Shakespeare generally uses Rhyme on the following occasions :—

"Rhyme was often used by him as an effective termination at the end of a scene, when the scenery was not changed or the arrangement was so defective that the change was not easily perceptible ; it was perhaps, additionally desirable to mark a scene that was finished."

Rhyme is also used at the end of a tediously long speech. Wise sayings, maxims and proverbs which are generally in a condensed style of epigramatic brevity, are generally couched in rhymed verse as rhyme is a great help to memory.

In *Richard II* as already stated, there is abundance of rhyme though not used with complete consistency, here it is employed (1) to mark the close of speeches and scenes as in Act I, Scene i, 107—108 ; Act I, Scene i, 204— 205 ; (2) to point an epigram as in Act II, Scene i, 139—140 ; (3) To aid in expressing strong emotions, as in Act V, Scene i, 85—87 ; Act V, Scene v, 109—112.

XI. THE DATES OF COMPOSITION AND PUBLICATION OF *RICHARD II*

To determine the date of composition of any play of Shakespeare, we have to consider the evidence that is available. Such evidence is of two kinds, internal and external.

External Evidence :—(*a*) Date of entry in the Register of the Stationers' Company.

(*b*) The form of publication *i.e.* Is it included in the Folios or Quartos ?

(*c*) Allusions or references to, or imitations of, the play by contemporary writers.

Internal Evidence :—(*a*) Allusions to contemporary events or literary works.

(*b*) The style, metre, and the general spirit of the play *i.e.* Which of the three periods of Shakespeare's dramatic life is suggested by the ideas, the characterisation, the allusions, the proportion of end-stopped to run-on lines, the number of rhymed couplets, the language, the handling of the plot, and the dramatic finish of the play ?

(*c*) The comparative study of a particular play of Shakespeare's with other plays of his of the same period, for Shakespeare often repeats phrases, images, ideas, and constructions.

Under the above heads we have as regards *Richard II* :—

External Evidence :—

(*a*) It was entered in the Register of the Stationer's Company in 1597.

The entry is as follows :—

"29 August, 1597.

"Andrew Wise. The Tragedys of Richard the Seconda."

(*b*) The First Quarto was published in 1597.

(*c*) The Play is alluded to in the "*Palladis Tamia*" of Francis Meres, 1598.

Internal Evidence

(*a*) There is no allusion to any contemporaneous events.

(*b*) **Style :**—The immaturity of style indicates that the play is to be placed among the earlier of Shakespeare's plays.

(*c*) **Metre :**—Rhyme is a positive sign of early composition. One-fifth of the play is in rhyme.

(*d*) **Construction :**—The close agreement with Holinshed points to a period when Shakespeare did not allow himself free scope in dealing with historical plays. The comic element characteristic of Henry IV and Henry V, is entirely lacking.

Malone fixed the date as 1593, but gives no reason.

Most editors, however, follow Malone.

The Historical Plays are generally classed under four periods :—

1st. The three parts of Henry VI.

2nd. Richard III, Richard II, King John.

3rd. The two parts of Henry IV and Henry V.

4th. Henry VIII.

The influence of Marlowe is perhaps the most definite guide for the date of '*Richard II*'.

'*Richard III*' was certainly written whilst Shakespeare was under the influence of Christopher Marlowe's genius, (b. 1564, d. 1593).

'*Henry IV*' was as certainly written when Shakespeare was free from this influence.

'*Richard II*' gives evidence of the transition period.

'*Henry IV*' can be assigned to 1596-97.

Therefore *Richard II* must fall within 1593-1595 and we may well follow Malone and assign 1593 as the most probable date.

Mr. Hudson puts forward an ingenious argument for an early date from the coincidence that both Daniel in his *'History of the Civil Wars'* and Shakespeare in *'Richard II,'* make the Queen a full-grown woman, whereas she was but twelve years of age. If Daniel followed Shakespeare, the play must have been earlier than 1595. (*Oxford and Cambridge Edition*).

(*e*) **Conceits"**. There are many artificial turns of fancy and comparison and strained expressions to which, as a beginner, Shakespeare was prone. They represent the influence of these "euphuism" on his style. A striking instance of these "conceits" (as they are termed) is Bolingbroke's affected description of his meeting with Richard (Act III, Scene 3, 54—60). Much also of what the Queen says is cast in an affected manner. And not only are three pieces of imagery which seem unnatural in themselves, and therefore, alien from the essential truth of Shakespeare's mature work; his way of developing comparisons through numerous details (as for example in Bolingbroke's comparison of York and Aumerle with a "silver fountain" and its stream. Act V, Scene 3, 61—66) is quite different from the manner of his later plays, when his teeming fancy throws off a quick succession of varied figures.

It is certain then that *Richard II* is an early work, and most scholars believe that 1593 or 1594 was the year of its composition.

XII. THE THEORY OF DIVINE RIGHT OF KINGS

Richard II is a study in kingship and is highly provocative of political thought. Among the many questions suggested by the play, the most important is the question of the rights, privileges and responsibilities of a king and the limits of misgovernment. The question has lost interest for us in the these days of democracy when the centre of gravity in the state has shifted from the monarch to the people but in the past the king occupied a unique position in the state and enjoyed absolute powers. He was regard-

ed as a deputy of God on earth who was answerable only to God and not to the people for his doings. A king could do no wrong. A king thus ruled by a divine right with which he was supposed to be endowed by his very birth. The belief in the divine right of kings attached to the kingly office an inviolable sanctity, which, on the one hand, tended to ensure the political stability and integrity of the state, and, on the other, gave the monarch a sense of false security and a constant encouragement to inaction and misrule. It must be pointed out here that the Islamic conception of Caliphate (Khilafat) is fundamentally different from the Divine Right Theory of kings. The Islamic Caliph is also supposed to be a *Khalifa* or viceroy of God but in quite a different sense. He is considered to be a deputy of God because he has no sovereigen powers of his own. All sovereignty is God's, and the Caliph's position is just like the executive head of the state whose function is to execute the laws of Islamic constitution. He is not only answerable to God for his doings but also to the people. He is elected by them and can be deposed by them if he does not prove worthy of the trust reposed in him.

Richard II 's despotism was partly inspired by his personal character and partly by his firm faith in the divine right of kings. He frequently speaks of it in a tone of awe and reverence, Richard says.

Not all the waters of the Rough rude sea
Can wash the balm off from an annointed king ;
The breath of worldly men cannot depose
The Deputy elected by God.

And again

Show us the hand of God
That hath dismissed us from our stewardship ;
For well we know, no hand of blood and bone
Can gripe to sacred handle of our Scepter,
Unless he do profane, and steal, or usurp.

Elsewhere in the drama he refers to the sacredness and divine origin of the king's office. Not he alone, but others brought up in the older traditions share this almost

religious faith in the sanctity of the king's office and its inviolability.

Gaunt will do nothing to avenge his brother Gloucester's murder, for

> God's is the quarell ; for God's substitute,
> His Deputy annointed in His sight,
> Hath caused his death, the which if wrongfully,
> Let heaven revenge ; for I may never lift,
> An angry arm against His minister.

Again Carlisle says :—

> And shall the figure of God's majesty,
> His Captain, steward, deputy elect,
> Annointed, crowned, planted many years,
> Be judged by subject and inferior hearts,
> And he himself not present.

Richard will do whatever he likes in his prosperity and will do nothing in his adversity, because he is God's Deputy. So it drove to two extremes in his conduct—arbitrary and irresponsible action in prosperous days and absolute inaction and lethargy in times of danger.

Shakespeare has made it a common knowledge through his historical plays how the absolutism of Richard brought in its wake centuries of civil war and ruin among a whole people. A whole nation was made to pay the price of a single man's misdeeds. These were the times when the personal character of a king made or marred the state.

XIII. THE MORAL OF THE PLAY

The history of Richard II is an object lesson to every student of history inasmuch as here we have a man with great abilities falling abjectly because of his great faults. He fails utterly in his duty as a king, and does not observe the sanctity of kingship *i.e.*, the proper exercise of the vast powers vested in him for doing good. Hence the teaching of the play is that "*He who fails to do his duties aright must forefeit his heaven-sent rights, and must fall, and such a fall is bound to have terrible and far-reaching effects.*" Richard is the victim as well as the author of wrong, and

although Shakespeare never meant that his wrongs should be so heavy upon us as to kill all pity for the wrongs he later suffers, yet the spectacle of fallen greatness, of humiliation and distress is bound to be a warning to the spectator. The play in fact has a double warning *firstly* to those who neglect duties, and *secondly* to those who bring a swift change in the administration without a deep thought. Shakespeare does not justify the deposition of Richard, but he does tell us how a king can misuse his authority and come to grief. As Verity puts it, " The overthrow of a throne is an upheaval of the foundation of society. You cannot limit or calculate the consequences of a great earthquake: You can only be sure that they will be disastrous." The moral of the play lies in conveying to us a warning about the neglect of duty and the abuse of kingly authority through folly or inaction or arrogance as well as about the disastrous consequences of the hasty overthrow of established political authority.

XIII. ANACHRONISM IN THE PLAY

Anachronism means 'error in the computation of time.' In historical novels and dramas, it takes the form of an error in dating, usually antidating a thing *i.e.*, in assigning to an event or a thing a date earlier than its true date. Such a lapse on the part of a writer is technically called an anachronism. It is really difficult for a writer dramatising the past to avoid anachronism altogether; for a man's view of things is sure to be coloured by the conditions and prejudices of his own age and he is likely to describe certain contemporary things or events or institutions as belonging to a past historical epoch in which they did not actually exist. A dramatist may recapture the spirit of the past quite faithfully but he cannot reproduce a by-gone age in all its minute details and in some matters he must needs project the present into the past. The same is the case with Shakespeare. He has recreated the past in his historical plays and made it live again for his audience, yet his plays are not entirely free from anachronism.

Following are the examples of Anachronism in Richard II :—

(*i*) Aping of Italian fashions.

> 'Reports of fashions in proud Italy.
> Whose manners still our tardy apish nation.
> Limps after in base imitation.' (II-i-21-23).

Here Shakespeare attributes an Elizabethan folly to Richard's times. The custom of slavishly imitating Italian fashions prevailed in Shakespeare's own times. It had given rise to the common saying : An Englishman Italianate is Devil incarnate.

(*ii*) Benevolences.

> And daily new exactions are devised,
> As blanks, benevolences, and I wot not what! (II-i-249-50).

Though forced loans had been levied by Henry III, Edward II and Richard II, yet benevolences were first exacted by Edward IV much latter in 1473. Their attribution to Richard II is an instance of anachronism.

(*iii*) Pins.

'My wretchedness unto a row of pins' (III-4-26).

The queen will wager her infinite misery against such a cheap, trivial thing as a row of pins. The reference to pins is also said to be premature.

(*iv*) Rapier.

> And I will turn thy falsehood to thy heart,
> Where it was forged, with my rapier's point. (IV-i-39-40).

It has been pointed out that the rapier, an Italian fencing weapon, was not introduced into England till two centuries after Richard's time.

(*v*) There is one more grand example of anachronism in *Richard II*. King Richard and many of his relatives

like Gaunt, York and Carlisle are represented as believing in the theory of the divine right of kings. Though the king was an absolute monarch in Richard's day, yet, in a definite form, the belief in the divine right of kings did not come into existence till the time of the Tudors and the Stuarts. This shows that Shakespeare's presentation of earlier history was coloured by the conditions and beliefs prevailing in his own days.

XV. IMPORTANT FEATURES OF THE PLAY

(*a*) **Fidelity to Historical Truth**—The fame of *Richard II* lies as a typical historical play, and not as an acting play. It has not succeeded on the stage and has not attracted the same notice, as for instance, *Henry V*. The reason for this is that the dramatist has, in this play, adhered more strictly to history than in any other historical play of his. He has very little disturbed the historical incidents as well as the characters. Moreover we lack here the creations of the dramatist's fancy. In order, therefore, to appraise this aright we should consider it from the point of view of history, and not from the stand point of the stage. In fact, the stage history of *Richard II* seems to be quite scanty.

(*b*) **Its Dramatic Unity or Harmony of Design**—*Richard II* is a complete and uniform work giving a vivid picture of the last year of Richard II's reign. As a historical portrait it is flawless because of its harmony of design and execution on one hand, and its historical precision on the other. The different parts are fitted to the whole resulting in an impression of harmony. Moreover, there is a perfect adaptability existing between its characterisation and its diction. We are ever delighted with a poetic grace arising from the chaste, sublime and figurative language employed from beginning to end. The dramatist seems to have put before his mind's eye all the characters and all the incidents in one harmonious group before beginning to write it actually. From the artistic point of view, therefore, we applaud *Richard II* for its creative oneness or its dramatic unity.

(*c*) **Its Political Atmosphere.**—There is not one comic scene in the whole of this play, nor is there any touch of romance anywhere. The dramatist has cut off a slice from history and has made the dead characters of history rise again from their graves and play their parts before us once again almost in the same way as they actually did. The dramatist has handled only the dry as dust facts of history, from which it is impossible to squeeze any romance. The theme is so serious that raillery or humour would be quite out of place. The dramatist is delineating the deposition and the death of a King of England under most pathetic and tragic circumstances. In order to do so, he must reproduce the entire political condition then prevailing in England, which led to the abdication and surrender of King Richard II. Surely in the depiction of the political condition and the narration of dry historical events, it would have been impossible for any dramatist to introduce a comic element. It would have marred the solemnity of the main action, and seriously affected the political atmosphere with which the play is surcharged. Yet there are many critics who think that the action of this play has too much of a political tenor. The whole atmosphere is political, even the servants talk of state and there is no humorous relief in the midst of the grim tragedy that is being enacted. There is just a slight feminine interest in the speeches of the Queen, which is hardly a relief to the reader surfeited with tragedy. Through all the phases of the action a steady political interest runs without any relieving feature. At the outset we have the quarrel between the two dukes—Lancastar and Norfolk, after which we are given instances after instances of Richard's misgivings and the circumstances which led up to the deposition. Then comes the deposition itself before the assembly of the Parliament, the question of its justifiability and of its far-reaching consequences to the state. The final act is taken up with the plot against Bolingbroke and his motive in getting rid of Richard.

(*d*) **Its Tragic Note** :—The tragic note struck in this play is too deep to make it a success on the stage. As has already been noticed there is no humour in the play. There are

many tragic plays of Shakespeare where the tragedies of the deepest dye are delineated, but nowhere do we come across the degrading spectacle of the weak being crushed by the strong. King Richard, the principal character of this novel, with all his faults is only a weak foolish man and not a criminal. He may have been guilty of abetting one great crime *i.e*, the murder of the Duke of Gloucester. And yet the suffering that befalls him is quite out of proportion to his faults. He meets with the same fate as a monster like Iago meets *in 'Othello'* or a villain like Edmund in '*King Lear*.' What is then the difference between a weak personality and a scoundrel. Is it moral justice to put the two together in one category and give them the same punishment? It may be said that the poet had to adhere to historical truth and he, therefore, has shown us in his own vivid manner with literary embellishments what actually happened. But this argument cannot hold because we read '*Richard II*,' not as a history but as a drama. And in a drama we not only look for dramatic unity, action, characterisation, but for moral as well as poetic justice also. In actual life we do find that weakness and folly lead to as dire material consequences as wickedness itself, but it is impossible for the reader of a drama to contemplate on this truth with pleasure. The dramatist, therefore, has got to keep to moral justice, and has to guard against making his pictures too dark. The truth of this remark is "pitifully apparent," as Verity puts it, and natually a representation of this play on the stage must enforce this fact with a more painful emphasis. Even Iago's end which he richly deserves has not been shown on the stage in order to avoid giving too much mental anguish to the spectators. But here we actually see the poor King baited like an animal by cruel Northumberland, and hacked to pieces by Exton. It would have been quite enough for the spectators to only picture scene 1 of Act IV, instead of seeing it actually enacted on the stage. There is, therefore, not the slightest doubt that the tragic note of *Richard II* has been unnecessarily deepened without any relieving feature of humour or romance.

(*e*) **Its Characterisation** :—The dramatist here does

not take to elaborate or subtle portraiture of character. We do not think of the actual developments of the various characters but are concerned only with the progress of the main action. Most of the characters are presented by only a few vivid strokes. Shakespeare had to cover good many stirring incidents into a limited number of pages and, therefore, had to impart a rapid movement to the plot. Hence this was the method which eminently suited him, for there can be no complex study of human nature amidst scenes of busy intrigues and stirring incidents. The main interest of the play is political, and hence the dramatist aimed at securing the attention of the reader throughout by a series of stirring incidents with an array of beautifully painted characters. The dramatist has not deviated from history to a very great extent in the presentation of his characters except in the case of John of Gaunt and the Queen. But the method of presentation and the vivid portraiture compensate for the lack of development and the subtle psychological traits which we come across in the well known characters of Shakespeare. Characterisation is the great feature of Shakespeare's plays and the appeal of his greatest plays lies in the creation of immortal characters. He always takes hold of some of the deepest motives of humanity and shows us how they work in different characters. He appears in the role of a psychological inquirer into the various principles of life and his characterisation gives us an insight into such principles. Unfortunately this eminent phase of Shakespeare's characterisation is absent in '*Richard II*' mainly because he gives us here political principles and political motives instead of the human principles and subtle psychological motives. There is no prominent character in this play for whom we really care and whose presence on the scene is a pleasure. Gaunt and the Bishop of Carlisle are certainly admirable presentations but they cannot be called prominent characters. This is a serious defect in the play which is noticeable when it is acted. If we compare *Richard II* with *Henry V* we find that whereas Richard fails, to hold the stage, Henry is alone 'sufficient to make the play.'

(*f*) **Its Action :**—There are, however, compensating

features of this play, and after giving the dark side of '*Richard II*' we shall now give some of its bright features. We have already spoken of the central idea pervading the whole of *Richard II* and its vivid portraiture of historical figures. To this we should add the rapidity of its action and the movement of its plot. The reader is held spell bound from the beginning to the end by the succession of sitrring incidents and the unfolding of one tragedy after another. The interest never flags because of the movement of the plot going on rapidly side by side with the vivid presentation of a variety of characters with a variety of interests. The students who tackle this play for the first time without reading history would find its action quite mysterious, and would eagerly await the next development of the polt and would find that it ever frustrates his expectations by the fresh complications that constantly arise. The reader would believe that he moves in a world of whimsical intrigues in which the prosaic conditions of the ordinary life and its sobre tests do not apply. He gets the impression that he is carried into an old world where politics is the pervading spirit and where fortune can freely play her capricious pranks. It is this rapidity of the movement of the plot and the importance that the dramatist paid to action which perhaps made the characterisation rather poor in comparison with other historical plays of Shakespeare.

(g) **Its Poetry** :—The charm of *Richard II* according to an eminent critic lies "in the pathos of Richard's character and fortunes—a pathos which makes him a fascinating figure to the students of history and which in the reading of the play does not become too insistent—and in its poetry." The play of *Richard II*, in addition to its being a historical play, should be considered to be an intensely poetical piece on the basis of (*a*) it pathetic setting, (*b*) its lyrical and declamatory eloquence, (*c*) its abundance of rhyme and poetical imageries and (*d*) its harmonising with the poetic character of the king. Verity says, "Like '*Macbeth*' it is essentially a play of the great speeches. Ever and anon the poet's genius soars to the very height of lyrical of declamatory or pathetic eloquence, and we

feel that only on e voice—Shakespeare's ever could have breathed forth these raptures of air and fire." Inspite of the dark and deep note of tragedy, the play presents us with the true genial spirit of poetry. The tone of the play is of either severity or of pure kindliness, and the latter element has been made prominent by means of the superb poetic effusions of the dramatist. The shadows of life are here no doubt in abundance, but the melancholy pathos with which they are painted go to heighten its poetry. The unusual chaste diction of the book serves to intensify the poetic atmosphere of the play. Those characters who suffer most seem to be constantly immersed in a haze of poetry in which they lose sight of the realities of life, and therefore, act in an abnormal manner.

XVI. ACT-WISE SUMMARY OF THE PLAY

ACT I

Duke of Hereford, son of John of Gaunt, who afterwards became King Henry IV, who is better known in history as Bolingbroke, had brought an accusation of treason against Thomas Mowbray, the Duke of Norfolk, who is a distinguished statesman of England and a favourite of King Richard II. At the very opening of the play King Richard wants his uncle, John of Gaunt, Duke of Lancaster to bring before him Hereford in order that he may formally lay his charges against Mowbray in the presence of the King, Bolingbroke and Mowbray accordingly are brought before the King and the former accuses the latter of treason in impassioned language full of invectives. Bolingbroke's accusations against Mowbray are l(*a*) that Mowbray had received eight thousand nobles (go d coins) as a loan for King Richard's soldiers which he had used for base purposes like a false traitor ; (*b*) for the last eighteen years Mowbray had been plotting and devising schemes against the throne of England : and (*c*) that he plotted the death of Duke of Gloucester by secretly winning his credulous adversaries and in consequence of this secret prompting, the Duke was killed. Bolingbroke said he was willing to uphold the truth of

this allegation by his life, and hence doing away with the consideration of his royal blood he threw his gage (glove) as a challenge to Mowbray to fight a duel so that the truth could be contested in an honourable manner. Mowbray in reply says that he is willing to accept the challenge, but at the same time he has to respect Bolingbroke's kingship with the King. King Richard assures Mowbray that he would be impartial, and that the sacred royal blood of Bolingbroke would not give him any advantage whatsoever. Than Mowbray declares that Bolingbroke spoke an absolute lie. Three parts of the money that he had for Calais, he paid way to the King's soldiers; the other part he reserved by consent of the King because the King was in heavy debt to Mowbray since Mowbray went to France to fetch his Queen. As regards the charge of murdering Gloucester he did not slay him, but neglected his sworn duty in that case. His only fault had been that once he lay in ambush for the life of Gaunt. For this he was really sorry and had confessed his sin before he last received the sacrament and had obtained Gaunt's pardon. With these words he *hurled* down his own gage at the feet of Bolingbroke, and asked the King to fix their trial day. The King wants them to compromise and to take back their gages, but the two Dukes remain obdurate saying that since it was a matter of honour which was dearer to them than their lives, they could not obey the King's order to take back the gages. Bolingbroke appears to be more unflinching and stubborn. The King has, therefore, no alternative but to fix September 17, Saint Lambert's Day, at Conventry for the duel and orders Lord Marshal to direct these domestic quarrels.

The Duchess of Gloucester visits Gaunt in his palace appealing to him to take vengeance upon the murderer of her husband since he was Gaunt's own brother and belonged to the same branch of royalty. The death of Gloucester would, therefore, mean that Gaunt himself was slain and he acquiesced to some extent in his own father's death because his brother was the model of his father's life. Gaunt being a religious and law-abiding

man does not want to take any steps in the matter, since the King was the substitute of God and His anointed deputy and if the King caused Gloucester's death wrongfully, God would take revenge on him. He, therefore, asks the Duchess to present her accusation to God, who is the champion and defence of widows. The hope of the Duchess now lies in the duel between Bolingbroke and Norfolk and she prays that at the first onset Norfolk's breast may be pierced by Bolingbroke. Whatever the issue of the fight may be, she has to end her life by the grief of her separation. She takes her leave from Gaunt with a request that he would ask the Duke of York (brother of Gaunt and Gloucester and a faithful counsellor of King Richard II) to see her in her Castle of Plashy.

The tournament for the duel between Bolingbroke and Norfolk is arranged at Coventry where the King with his uncle and his favourites (Bushy, Bagot, Green and others) is present. The King orders the Marshal to demand of the two champions the cause of their fighting against each other and then to put them on oath. Accordingly, Bolingbroke and Norfolk, appearing from two opposite sides, formally state their charges against each other and give their evidences on oath. Immediately after this formality is over, Bolingbroke comes up to King Richard and takes his leave of him speaking to him in feeling terms. His father gives his blessing to him. Norfolk emphatically declares that whether he lives or dies in the duel, he should be considered as true to King Richard's throne and a loyal and honest gentleman. The trial is now ordered, and just when the trumpets sound and the combatants set forward, the King stops the fight by throwing down his truncheon and orders both of them to lay down their helmets and spears and return to the chairs again. He says that he has decided after taking counsel with his ministers that to avoid bloodshed and civil war both the combatants should be banished. Therefore he banished Bolingbroke for ten years and asked him not to enter the English dominion upon pain of life. As for Norfolk his was a heavier

doom which the King said he pronounced with some unwillingness. He was banished for life and was never to return upon pain of life. While Bolingbroke accepts the decree with composure Norfolk frets against the heavy sentence since it was quite unexpected. It was cruel he thought not be allowed to speak his own mother tongue for the rest of his life, and not to breathe the breath of his native land. The King then asks both of them to pledge themselves to an oath of allegiance to him on the handle of his royal sword as a substitute for cross. The two rivals come up and swear their allegiance as desired. After the oath is administered, Bolingbroke asks Norfolk to confess his treason before he went away. Norfolk emphatically denies that he had been ever a traitor, and declares that ere long the King shall have cause to regret the step he had taken. With these words Norfolk goes away, when King Richard seeing tears in the eyes of his uncle Gaunt for his son's banishment, reduces the period of banishment to six. Gaunt thanks the King for shortening four years of his son's exile, but he says six years of separation from his son, the prop of his life, in his old age was sufficient to bring him to the grave. The King says Bolingbroke was banished after careful deliberation and the advice of Gaunt himself. John says that the King pressed him to give his verdict in his capacity as a judge and not as a father. If Bolingbroke had been a stranger and not his son, he would have been perhaps more mild, but as he was his son he tried to avoid a charge of partiality in giving the verdict which really destroyed his own life. The King had given leave to Gaunt's unwilling tongue against his will to do this wrong to himself. King Richard, however, sticks to the sentence of banishment already pronounced and goes away leaving Gaunt and Bolingbroke to take last farewell. Gaunt consoles his son by saying that he should take his banishment as a pleasure trip round the world, or a pilgrimage. All places he said which the sun visits are fortunate and happy places for a wise man. There is no virtue like necessity. He should think that

the King did not banish him, but he himself of his own free will like that of the King went away to foreign countries to win honour and fresh renown. He should suppose the singing birds to be the musicians of the court, and grass whereon he trod the King's presence chamber. The flowers he should take as fair ladies and his own steps to be the delightful measure of dance. Bolingbroke replies that it was impossible not to feel the ranking of sorrow. It was impossible to think of the frosty Caucasus by holding fire in hand. The hungry edge of appetite cannot be satiated by the bare imagination of a feast. Gaunt in order to hearten his son accompanies him on his way to a certain distance.

After the departure of Bolingbroke the King has a talk with his favourites. He askes Duke of Aumerle, the son of Duke of York (King's uncle), if he had gone to see off Bolingbroke and how Bolingbroke behaved at parting. Aumerle replies that he left Bolingbroke at the nearest road when Bolingbroke parted in tears. Aumerle also shed tears but it was only for show. In fact, he would have been glad if Bolingbroke had been banished for a longer period. The King remarks that it was doubtful whether Bolingbroke would ever return as his friend. He had observed how he paid courtesy to the common people on his departure as if they were his familiar friends. He was trying to win the hearts of the people as if he were the next heir to the crown of England. The favourites of the King tell him that after all Bolingbroke was banished, and the King should not think of him any more. Then the King declares his desire to wage a war against Ireland which rebelled against his authority. Since his treasury had been empty by maintaining the magnificence of the court and by lavish distribution of money, he was going to let his kingdom on lease dividing it into three parts and putting one of his favourites in charge of each part, so that by taxation they may furnish the King with money he required for the Irish war. His deputies in England during his absence shall have 'blank charters' in which they could put the names down of the rich people, compelling them to pay large sums of gold. At this stage

Bushy, one of the King's favourites, comes and informs the King that John of Gaunt had been suddenly seized with illness and requested the King to visit him forthwith. The King is happy at this news and prays to God that he may arrive too late *i.e.*, find Gaunt dead before he reached his palace. All the King's favourites exclaim "Amen."

ACT II

The dying Gaunt is anxious to give his last admonition to the King, although he knows Richard would not hear his advice since throughout his life time he had been throwing away his counsels. The Duke of York, King's brother, is with him and subscribes to what Gaunt says about Richard adding that Richard's ear is stopped with the sounds of praise from his flatterers and thus the King rebelled against the teachings of reason. Hence he thinks that it would be a useless attempt for John to direct one who would go his own way. Gaunt then works himself into the frenzy of an inspired prophet and conjures up a vision of future England, torn by factions and civil wars, and the dear land of England, the precious stone set in the silver sea, with all its natural protection, at the mercy of the foreign powers. It cost him extreme pang of heart to hear that England, dear for her reputation throughout the world, was now leased out by Richard. It was shameful that England, which used to conquer other nations, had made a conquest of itself. If this scandal would vanish with his life, his approaching death would indeed be happy. Presently the King and Queen surrounded by the court favourites come and greet Gaunt. Gaunt says to Richard that he had watched England for a long time which had gone to sleep and he had grown thin seeing his children *i.e.*, the English people fasting with famine. When Richard mocks Gaunt for so fancifully playing with his name, while he was on his death bed. Gaunt points out that it is Richard who is really dying, the realm of England being his death bed, and the loss of reputation, being the illness from which he suffered. Richard was in his opinion, too careless a patient beause he committed his anointed

body to the care of those physicians who first wounded him, and allowed himself to be guided entirely by his flatterers. If Edward III, King's grandfather, knew that he would destroy his sons like this he would have deposed him long before his attempting to depose himself. Letting out his empire on lease was the surest means of deposing himself. This meant that Richard was no longer the King of England but only a landlord, subject to the laws of which as King he should be the head. King Richard brushes away this warning as being the ravings of "a lunatic lean witted fool." If Gaunt had not been his uncle, he would have taken off his head at once. Thereupon Gaunt asks him not to spare him because he had already tapped out the blood of Edward's son, meaning the Duke of Gloucester. Gaunt then asks his attendants to carry him off his bed, and then to his grave, cursing the King at the same time in the words, "live in thy shame, but die not shame with thee!" The Duke of York consoles the King with the idea that he should impute Gaunt's words to perverse temper due to sickness and old age and that he really loved the King. Very soon Duke of Northumberland comes and informs the King that Gaunt was no more. The King reads a homily on his death, and thinks of his Irish wars. In order to increase his revenue which he wanted badly for the Irish wars he at once takes possession of the moveable and immoveable property of Gaunt. York puts in a spirited protest against this tyranny and violation of all the legal as well as customary laws in thus disinheriting Gaunt's son (Bolingbroke) from his paternal property. Gaunt had committed no crime and his son was true to the throne, and hence Bolingbroke was a well deserving heir to his father. In depriving him of his rights Richard was taking away the rights and privileges conferred by time, and thereby was impugning his own title to the Crown as the eldest son of his father. It was a dangerous step Richard was taking which York could not conceive, nor he thought any one could conceive, in his mind, who was honourable in his loyalty to the King. York goes away in disgust giving a last warning to the King that the result of a bad course like this

can never be good. The King, perfectly unperturbed, gives orders to make preperations for his departure to Ireland "tomorrow next." He would leave York as the Lord Governor of England, because he was a just man and always loved Richard well. After the King goes away with his Queen and favourites, Northumberland confers with some of the Lord of England who had already grown restive under the high-handedness of Richard *viz.*, Lord Willoughby, and proposes to go over to Brittany where according to the confidential news he had received, Bolingbroke had already come with some rebel Lords, eight well equipped ships, and three thousand soldiers. He was making for England with all due expedition and soon meant to land on the northern shore of England. Perhaps Bolingbroke and his men had already landed and were waiting there for the departure of the King to Ireland. Northumberland and Lord Ross and Willoughby make up their mind to go posthaste to Revensburgh to join Bolingbroke, and thereby shake off their slavish yoke, and put fresh life into dying England and redeem the honour of the English crown and the majesty of the English sovereignty.

The Queen soon after the departure of the King gets certain presentiments of the gloomy future and gives vent freely to grief. Bushy (one of the King's favourites) tries to convince the Queen that her grief was ill founded and had only a shadowy existence. The sorrow's eye, being covered with the glass of blinding tears magnifies a small thing into a great one. She was feeling the separation of the King and this grief produced other imaginary griefs in her heart. The Queen, however, says that her inward soul told her that her fancy was the presentiment of a real evil that was coming off. It was her conviction that the imaginary grief she felt had something real about it. Almost at the same time she hears from Green (another favourite of the King) that the banished Bolingbroke had set his foot in England and had safely arrived at Ravensburgh with arms taken up in his defence, and Lord Northumberland, his son, young Percy, the Lords of Ross. Beamond and Willoughby with all their powerful friends

had fled to Bollingbroke and when Green had proclaimed these Dukes and Lords traitors, the Earl of Worcester broke his symbol of office and resigning his stewardship of King's household had fled to Bolingbroke with all the household servants of the King. The Queen's presentiments thus come out to be true too soon and she gives way to abject despair. The Duke of York comes in and confirms the news. He tells the Queen that her husband has gone to preserve his power in Ireland while others had come to take away his power at home. He (York) weak with age could not support himself, how could he uphold the King's land for him? Now was the time when the King's former excesses would bring about their consequences, and how the loyalty of his friends who flattered him would be tested. Presently York learns that his own son had also left for Bollingbroke. It was a precarious situation indeed for King Richard. The Nobles had fled, the commons were already cold and were going to rebel and had declared themselves on the side of Bolingbroke. York tries to get some money from the Duchess of Gloucester in order to make a bold stand against Bolingbroke and his forces, but he finds that the Duchess had died suddenly. York wishes that the King had cut off his head along with his brother's (Gloucestor's). How could he resist Bolingbroke without any money? Now comes in a see-saw in York's mind. Both King Richard and Bolingbroke were his nephews; it was his duty to defend both. It was his great duty however, to stand by Bolingbroke, the kinsman whom the King had wronged and whom his conscience and his kinship to him demanded that he should be restored to his rights. Thereupon York arranges for the Queen's safety and mustering a few men starts for Plashy. Bushy, Bagot and Green the flatterers of King Richard run away for their own safety leaving England entirely at the mercy of the invader.

Bolingbroke in the meanwhile was approaching the wilds of Gloucestershire with a number of followers. Near Barkley Castle, Percy, the son of Northumberland, joins Bolingbroke conveying the glad tidings that the Earl of Worcester had forsaken the court after dis-

missing the housekold of the King on the ground that Bolingbroke had been proclaimed a traitor. In the meanwhile the Duke of York was fast approaching Bolingbroke with his small force. To Lord of Berkley, sent by York as an emissary. Bolingbroke said that he had come to England to seek his name of Lancastar which was the title which naturally devolved on him upon the death of his father. The Duke of York presently appears in person and arraigns Bolingbroke as a traitor. He demands from Bolingbroke why he had entered against the royal order, thereby disturbing the peace and harmony of the land frightening the smiling villages of England with war and display of arms—why had he taken advantage of the absence of the King? If he (York) had not been old, he would have chastised Bolingbroke. Bolingbroke reasons with York that there was nothing wrong in his coming back to England before the expiry of his banished period, because when he was banished he was the *Duke of Hereford*, but now he came as the *Duke of Lancaster.* He asks his uncle (York) to look at his wrongs with an impartial eye. Bolingbroke looked upon him as his own father, and if so being in the place of his father, would he allow his son to stand condemned as a wandering vagabond and his privileges as a Royal prince taken away by force from him and given away to upstart prodigals? God gave him permission to claim delivery of his property seized by the King. As a subject of England he demanded justice. Attorneys were denied to him to lay his claim in person to the inheritance which had directly descended to him. Northumberlad, Loss and Willoughby follow the speech of Bolingbroke with their requests to York to do the right thing for Bolingbroke. Then the old York replies that he had done all he could to do justice to Bolingbroke, but he did not approve of the manner in which Bolingbroke came and took the law into his own hands and got a forcible possession of his property. At the same time he could foresee the result of this war of Bolingbroke against Richard. He felt his power to be weak and his force to be insufficient, but if he were strong he swore by God that he would have arrested Bolingbroke and made him stoop

to King Richard for mercy. But since he could not do it he remained neutral. After that he invites Bolingbroke and his companions to spend a night at Barkley Castle. Bolingbroke accepts York's offer and prevails upon him to accompany him to Bristol Castle which was held by Bushy, Bagot and their accomplices. Old York promises to go with Bolingbroke, though he feels unwilling to break his country's laws in chastising Bushy and Bagot. What could he do, when he was not strong enough to resist the foes of England ?

The Welsh army under Salisbury which had mustered strong at Conway Castle to help Richard on his return from Ireland dispersed after waiting long for the king. A rumour had spread that the king was dead and the prophets were whispering fearful changes. Salisbury also with a heavy heart went away with the conviction growing on him that the glory of Richard was gone for ever.

ACT III

Bolingbroke on reaching the Bristol Castle captured Bushy and Green and publicly ordered them to be beheaded, proclaiming the causes of their death. They had misled the Royal King who was fortunate by birth, and they had disfigured the lineaments of the King who had a noble personal appearance. They had in a way deprived the King of his good fortune and had separated his Queen from him, staining the beauty of her cheeks with tears drawn from her eyes by their foul wrongs. They were responsible fot poisoning the mind of the King against himself. He was compelled by circumstances to submit to wrongs they had done to him and had been eating his bread of banishment in foreign climes. All the while they had made use of his property removing his coat-of-arms, tearing down the fences of his park and erasing all his heraldic devices. Then Bolingbroke asks York to treat the Queen courteously and wants him to deliver his greetings to her. York says that he had already sent a gentleman to convey his message of goodwill and friendship to her.

King Richard accompanied by the Bishop of Carlisle, Aumerle and a few soldiers reach, in the meanwhile

Barkley Castle on the coast of Wales. King Richard weeps for joy at finding himself once more in his kingdom and salutes his "dear earth" by taking up a handful of earth. He shows his affection towards his motherland by embracing her. He knew that a usurper had come to pluck a flower from the bosom of his motherland, but she was going to bite him with the forked tongue of a serpent lurking among the grass underneath the flower tree. The very stones of his motherland would, he was sure, turn into armed soldiers before him, before a king by birth would totter down under the foul arms of rebellion. The Bishop of Carlisle also assures him that God who made him the King of England had the power to keep him king inspite of the difficulties that had cropped up. Aumerle thinks that King Richard had been too dilatory, while Bolingbroke taking advantage of the King's carelessness had grown strong in friends and forces. The King still brags of his power and thinks his enemy would disperse as soon as he would come before them as the clouds melt away at the rise of the sun. When he would like the sun, rise on his throne, the treason of Bolingbroke would be seen in his blushing face and he would tremble at his sin even before he is accused. All the waters of the rough sea could not wash away the sacred oil from the anointed King, and the breath of mortal men could not depose the deputy elected by God. For every man that Bolingbroke had, God would send a glorious angel. But alas, the angels did not come to the rescue of Richard, because soon after this Salisbury comes informing him that he was too late by a day. If he had come a day earlier, he would have had twelve thousand Welsh soldiers to fight for him, but all of them hearing that Richard was dead, had either gone over to Bolingbroke or had fled away. King Richard looks pale at this news and gives away in despair and sorrow, but as soon as Aumerle reminds him that he was the King, he again takes to bragging saying that the King's name was equivalent to twenty thousand names, and, therefore he would take to arms and prevent a puny subject from striking against his great glory.

Scroop, a baronet, who sided with Richard now brings in tidings of further calamities. Bolingbroke had possessed the whole of England with men who had hard swords and hearts harder than their swords. The old and young had reasoned against Richard and even his very beadsmen (royal pensioners) had begun to bend the bows against the King's government. The spinning women were brandishing their rusty weapons against Richard's throne. King Richard inquires about the Earls Bagot, Bushy and Green, when Scroop informs him that they had already been executed at Bristol Castle by Bolingbroke. Aumerle inquires as to where his father, the Duke of York, was with his force. But before Scroop can answer Richard begins to rave like a maniac being seized with grief and thinking of surrendering himself and his land to Bolingbroke. He sits upon the ground making luxury of his grief and talking of the sad stories of the death of Kings and the dangers that beset a king's crown. He tells his associates that they should not call him King any more, and mock not him with solemn reverence, as after all he was only a man like themselves. He asks them to throw away the traditional mark of honour, etiquette and homage due to him as a king. Like them now he lived by means of taking bread, felt want, tasted grief, and needed friends like them, and was subject to such feeling as these. How could he therefore be a king? Carlisle asks the King not to sit and wail but to take up immediate steps to prevent the mischief. To fear foes was a weakness and no worse fate can happen if he would take to fighting. "To fight and die is death destroying death", whereas dying in a state of fear pays the homage of a slave to death. Richard at once changes his mood and makes up his mind to fight against Bolingbroke with the aid of York and his men. But Scroop informs him that York too had joined Bolingbroke and all the northern Castles had been surrendered, and all the southern gentlemen were in arms on Bolingbroke's side. The king again reverts to his former mood and gives vent freely to grief. He orders the dismissal of the forces that were still with him, asking them to go away and

plough the land which had some prospect of giving them a harvest, while he had nothing to give them. He would not take any more counsels, and makes up his mind to surrender himself and his land to Bolingbroke.

Bolingbroke rejoices at the news that the King had no army to fight with, and that Richard had hidden himself somewhere near the Flint Castle. Even now Bolingbroke was not sure of the throne until Percy comes and tells him that the King was actually putting up in Flint Castle nearby. Bolingbroke at once on learning this news, despatches men to this Castle in order to have a parley with the King. He sends through an emissary a declaration of his allegiance and loyalty to the King and promises to lay his arms and power at the feet of the King provided his banishment was annulled and the lands confiscated restored ; otherwise he threatened to decimate the whole land and cover it with blood. After despatching the emissary, Bolingbroke goes noiselessly towards the Flint Castle with his men. It was, in his opinion, a meeting of the elements of fire and water. If Richard would behave as fire (lightening), he would be the water (rain) with which he will flood the whole kingdom. King Richard and some of his Lords appear on the walls of the Castle. The King at the outset pulls up Northumberland for not bending his knees to him, who was after all his lawful King. If Northumberland did not consider him to be his King, where was the indication that God had dismissed him from His stewardship ? He was bereft of friends and soldiers, but he was sure God was mustering on his behalf armies of pestilence in the clouds by which He would strive the future progeny of the rebels, who threatened to overthrow the glory of his crown. Then the King gives out as his opinion that every stride Bolingbroke made upon the land of England was dangerous treason. Before Bolingbroke could snatch the Crown of England the blood of ten thousand loyal Englishmen would disfigure the beautiful land. Northumberland thereupon replies that Bolingbroke was there to give his allegiance to the throne. It was not his intention to lead a civil war, since he belonged to the same grandfather as

Richard did. He had come there to demand restoration of all his rights and his estate. Once this request was granted he would dismiss his troops and give his hearts to the faithful service of King Richard. King Richard's reply was that all the fair demands of Bolingbroke shall be carried out without any reservation, although this meant debasing himself in the eyes of the public. When Northumberland goes back to Bolingbroke conveying Richard's answer, Aumerle advises the King to take to gentle words and thereby gain time until he gets back his friends. King Richard, however, gives vent again to sorrow on being thus obliged to take back his own words about the banishment of Bolingbroke. Grief had by this time so greatly unhinged his mind that as soon as the Duke of Northumberland reappears before him, he begins to talk of surrendering his crown and hand over his jewels, palace, and every precious thing belonging to him to Bolingbroke. There was nothing now left to him except the luxury of grief, and this he says he would enjoy to his heart's content. He would drop his tears upon one place till they would hollow up his grave. North-thumberland informs the King that Bolingbroke was waiting in the base (lower) court to speak with him. Will His Majesty come down? King Richard goes down, mortified at the idea of going down at the bidding of a traitor to the "base court" where Kings grow base. In fact, as Northumberland puts it, the King was now speaking like a mad man, Bolingbroke now kneels down to the King and asks all his men to stand aside. King Richard tells Bolingbroke that he would have wished to have his love rather than his courtesy, and, therefore, he wanted his cousin to rise up. He knew that Bolingbroke's heart was up although his knees were low. Bolingbroke says, "I come but for mine own", when King Richard wrecklessly surrenders himself by saying, "Your own is yours, and I'm yours and all." He says Bolingbroke knew that the sttonger does win and so he willingly gave over everything to Bolingbroke. Therefore, he proposes, that both of them should proceed to London.

In the meanwhile the Queen was pining away in the

garden of the Duke of York, uncertain of her husband's fate. No sport, no amusement could chase away the fear ofher heart. While groaning in the garden she accidentally learns from the gardener that there was confusion and chaos in the whole of England, and that the King's favourites had been all removed like weeds in a flower garden and that Bolingbroke had seized Richard. The gardener blamed King Richard for his faults since he could not keep his garden (his government) neat and trim, as the gardener kept the garden of the Duke of York. He informs the Queen that the King was depressed and it was suspected that he would be deposed. Letters had arrived last night to this effect to a dear friend of the Duke of York. The Queen makes her mind, therefore, to meet her husband at London. It was a pity she thought that her sad looks should grace the triumph of Bolingbroke.

ACT IV

Bolingbroke summons the Parliament in Westminster Hall in order to declare publicly the charges he had brought against King Richard, which necessitated his deposition. He sends for Bagot, the King's favourite, and wants him to speak freely what he knew about the death of Gloucester. Bagot says that he had learnt from Aumerle everything about the plot regarding Gloucester's death. He heard Aumerle brag that he had a far-reaching hand by which he could take the head of his uncle Gloucester. Aumerle repudiates everything that Bagot said, and throws his gage inviting him to a duel. Bolingbroke asks Bagot not to take up the gage of challenge Lord Fitzwater in the meanwhile throws his gage to Aumerle to support what Bagot had said about Aumerle's crime. Henry Percy too sides with Fitzwater and throws his gage to prove that Bagot was right. Another Lord likewise challenges Aumerle. Driven to bay Aumerle says he had a thousand spirits in his breast and would answer twenty thousand men like that. Lord Surrey however comes to the rescue of Aumerle and declares that the charges against Aumerle were quite false, and wants

to contest the truth with Fitzwater by a fight. Fitzwater reiterates that his challenge against Aumerle was right, and that Aumerle was guilty of the murder of Gloucester. Besides, he had heard the banished Duke of Norfolk say that Aumerle did send two of his men to execute the Duke of Gloucester at Calais. Aumerle borrows a gage from one of the knights present there and throws it down challenging the absent Norfolk. Bolingbroke orders that these quarrels shall remain undecided, all parties being bound for their pledges till Norfolk returned from exile, about which he had already passed orders. Although Norfolk was his enemy, he said he would restore him to all his land and domains. The Bishop of Carlisle informs that it was impossible for Norfolk to return from his banishment because he had recencly died at Venice. Then Bolingbroke commands that the quarrels between the Lords shall be postponed until a day is fixed for the combat. At this stage York comes in with a message from King Richard, namely, that he withhis 'willing soul' adopted Bolingbroke as his heir and yielded his sceptre to the possession of Bolingbroke's royal hand. York, therefore, asks Bolingbroke to ascend throne and greets him as King Henry IV. Bolingbroke says, "In God's name, I'll ascend the regal throne." No one raises any objection except the old Bishop of Carlisle who declares that Bolingbroke was doing a foul wrong to noble Richard. How could a subject pronounce a sentence on his King? Was not Bolingbroke Richard's subject after all? Richard was the representative, the captain, the steward, and the anointed, crowned, deputy elect of God, firmly fixed in power for many years. How could he be judged by a subject, specially when he was not present? God forbid that in a Christian region such a foul deed should be done by Christian souls. As a subject the Bishop was speaking to another subject (Bolingbroke) and as such he declared that Bolingbroke was a foul traitor to his own king, and if people crowned him, the Bishop prophesied that the blood of Englishmen shall manure the ground and future ages shall groan for this foul act. England shall no loger know any peace and disorder, while horror and mutiny shall dwell in the land till it would become like the field of Golgotha. Northumberland

arrests Carlisle of capital treason, and hands him over to Lord of Westminster to be kept in safe custody till his day of trial. He now asks the members of the Parliament to consider the petition of the Commons for the deposition of Richard. Bolingbroke orders Richard to be brought there, so that in the presence of all he may surrender the Crown and might not be suspected of unfair conduct. King Richard enters, quite crest-fallen and bitterly resenting the order of Bolingbrok to be brought before a new king when he had hardly shaken off his regal thoughts and had hardly learnt to bend his limbs to another. But not one out of the twelve thousand men present there shouted 'God save the king' when he came in! Well, he himself would say 'God save the king' and would also say 'Amen to it. He then inquires why he has been sent for. York informs him that he was to offer the resignation of his state and crown to Bolingbroke out of his own accord. Richard hands over the crown and clasps the hands of Bolingbroke while doing so, Richard is overtaken by grief when Bolingbroke inquires whether he resigned his kingdom willingly or not. King Richard replies that he resigned his crown, but his griefs were his own. Bolingbroke could depose him and take away his glory, but not his griefs. Bolingbroke suggested that in giving away the crown he was unburdened of some of his cares. Richard said that his care now was about the loss of cares with the parting of the crown. Bolingbroke now wants to know clearly whether Richard was contented to resign the crown, to whlch King Richard replies in equivocal words and a faltering tone like a mad man. "Ay, no, no, ay ; for I must nothing be ; therefore no, no, for I resign to thee." He gives way to frantic grief raving and talking about washing away the oil of consecration with his tears and foreswear his position as a King with his own tongue. He firmly declares all his acts. decrees and laws to be void, and makes over all the rents, revenues and estates to Bolingbrok. Northumberland cuts him in the middle of his outpourings by handing over to him a scroll of paper on which were written down the grievous crimes committed by Richard and his followers against the prosperity of England, so that by confessing them people

might consider that his deposition was right. Richard turns upon Northumberland saying how he would feel if his offences were set down in a document and he was made to read before a noble company like this. How would he have felt if he were surrounded by wertchedness among people who only showed an outward pity. Northumberland sternly asks Richard not to mind him but make haste and read over the various items of that paper. yet Richard goes on grieving over his fall, saying that his eyes were full of tears so that he could not see the items. yet he could see the traitors who were there. In fact he himself was a traitor. because he had given his soul consent to strip the body of a king of all its ornaments. Northumberland again presses Richard to read over the document. when Richard gives a sharp rebuke to him. Instead of reading the document he wants a mirror to be brought to him so that he may see how his face looked bankrupt of its majesty. In the meanwhile Northumberland urges Richard again to read over the paper, as otherwise the commons will not be satisfied. Richard feels nettled and tells Northumberland that he would read enough when he sees the actual book on which all his sins are written, namely, his face in a looking-glass. A mirror is brought and Richard looks into it, he finds that his face did not yet show wrinkles deep enough. The glass flattered him as his followers did in the days of his prosperity. And, therefore, he throws the glass down breaking it into pieces. He wants Bolingbroke to mark the moral of this sport, namely, how soon his sorrow had destroyed his outward manifestation. Bolingbroke suggests that the reflected image of Richard's sorrows had destroyed the shadow of his face. Richard says it was very true because his grief lay within, and his external manner of lamentation was only a shadow of the unseen grief that tortured his soul. Richard cannot stand the ignominy any more, and asks the permission of Bolingbroke to go away. Accordingly Bolingbroke asks some of the Lords to escort Richard to the Tower of London. Then he proclaims that next Wednesday his coronation would take place. When Richard leaves the place and Bolingbroke and his retinue go away, the Abbot of Westminstet who is for-Richard

tells Aumerle and Carlisle not to be dejected, because he would tell them of a plot at supper time by which the fortunes of Richard could again be restored.

ACT V

The Queen wants to have a last look of Richard before he is conveyed to the Tower, and, therefore, takes her stand on a street leading to the Tower of London. As Richard appears she breaks forth into tears calling him her "fair rose," "the map of honour," "King Richard's tomb" and not real Richard, and so on. Richard asks her not to lament like that because it would hasten his end. She should think their former state to be only a happy dream. Necessity had no law, and till death, he said, he would have to abide by necessity. In the meanwhile he advised to Queen to go to France in all haste and shut herself up in a convent. The Queen rebukes Richard for having been transformed both in body and mind. Why should he show such abject weakness? Even the lion when dying bites the earth with rage at being overpowered. Richard was a lion and a King of beasts. Richard says if he had been the King of beasts only and not of men he would have been still a happy king, and urges her again to go to France thinking that her Richard was dead. Even now when taking last leave from him she should think that it was from his death bed. Long after he is gone he should tell her hearers by the fire-side of the sad story of his life. Northumberland suddenly comes in and informs Richard that Bolingbroke had changed his mind, and had asked Richard to go to Pomfret and not to the Tower. There was an order also for the Queen. She must go to France with all swift speed. Richard looks hard at Northumberland and prophesies that although Northumberland was the ladder by means of which Bolingbroke ascended to the throne, he would soon find that his sin would, like a boil, come to a head and then burst. Northumberland should never think that he would get half the kingdom by fixing on the throne an unrightful king and usurper. Northumberland replies that his guilt may be

on his own head ; he was there to see that Richard departed immediately. Richard remarks that Northumberland was doubly divorcing him—from his Queen and from his crown. Then he turns to the Queen and revokes the marriage oath between him and her by a kiss, and then he tells Northumberland to lead him on. The Queen implores Northumberland to banish her along with her husband, but Northumberland says that this would not be a wise action for Bolingbroke in his own interests. Then the Queen suggests that she should go where her husband went, but Richard cuts short the altercation by saying that she should weep for him in France, while he would weep for her in England because "better far off than near by ne'er the near." As Richard is ready to depart, the Queen asks him to give back her heart. When she had her own heart he could go, so that she may try to kill it with a groan. Thus she parts with her husband.

Preparations were now going for the tournament at Oxford where quarrels of the Lords were to be decided by duels. The plot of the Abbot of Westminster in collision with Bishop of Carlisle and Aumerle, son of the Duke of York, was to kill Bolingbroke when he attended the tournament at Oxford. The plot was however discovered by Aumerle's father, Duke of York, under following circumstances :—

York was giving his wife a graphic description of Bolingbroke's entry in London—how the common people cheered him up and strew flowers on him, while they threw dust upon Richard's head. While they shouted welcome for Bolingbroke they scowled on Richard. Had not God steeled the hearts of people for some great purpose, they would have certainly melted. In fact, barbarism itself might have pitied Richard at this time. Aumerle comes in now fresh after sealing his hand upon the plot against Bolingbroke. But the bond which he had signed was in his breast-pocket and was hanging loosely. York caught sight of it and wanted to see what the document was. Aumerle said that it was a matter of small consequence, and that it was not necessary for his father to see it. York insists on seeing it and plucks it out of his bosom and reads it.

He bursts into rage at once calling his son a villain and a traitor, and orders his horse to that he may go to Bolingbroke immediately and accuse Aumerle. The Duchess learns the contents of the letter from her son and implores her husband to hide the fault of Aumerle, because he was their only son. York said he could not conceal such a dark conspiracy from the king after he had sworn allegiance to him. If Aumerle had been twenty times his son he would have impeached him. The Duchess says that if he had groaned for Aumerle as a mother, he could have then realised a mother's love for his son. York dashes out of the room without minding the solicitation of his wife. The Duchess, therefore, asks Aumerle to take one of his father's horses and get to the king before his father, and beg His Majesty's pardon. She promises also to follow him.

Bolingbroke was talking of his own unworthy son Henry (later on Henry V of England) about his dissolute ways, with Percy and other Lords, when Aumerle breaks in and requests the king to hear him alone. Accordingly Bolingbroke asks all the men to withdraw and closes the door of the room. Aumerle falls on his knees and refuses to get up unless the king pardoned him for what he was going to say. By this time the Duke of York comes up and shouts from within the palace to the King to be on his guard because he had a traitor in his room. Aumerle assures Bolingbroke that he had no cause to fear. York, threatens to break open the door, and so Bolingbroke lets him in and inquires what the matter was. York hands over the document to him that he had secured from his son. Aumerle reminds the king of the promise of pardon that he had already given. He further says that he repented for his mistake. Though he had signed the document he was not in his heart of hearts a party to the plot. York tells the King that this was not true, since he had himself torn the document from the bosom of Aumerle. It was mere fear that made him now repentant. Bolingbroke is taken aback at the conspiracy but praises York for his loyalty, He wonders how his son could be such a treacherous fellow. Anyhow

the abundant goodness of the father shall excuse the blot in the character of his transgressing son. York is not satisfied with the King's decree, and wants Bolingbroke to pass sentence of death on his son, as otherwise he would spend away all his honour. His honour should live while his son's dishonour should die. By permitting his son to live, the King was killing the father. At this juncture the Duchess comes in with a vehement cry begging Bolingbroke to spare the life of her son. York says that if the King forgave Aumerle, it would furnish him with opportunities for indulging in more sins. The Duchess asks the King not to believe in that hard-hearted father. Love that is not shown towards one's own kindred cannot really love any one else. Bolingbroke asks his aunt to rise up, but the Duchess refuses to get up until he pardoned Aumerle, Aumerle now once more bends his knees to the King and again asks for pardon. York warns the King that he would not prosper if he granted any mercy to Aumerle. The Duchess directs the attention of thanking to York's face where tears were already gathering. She tells the King that his words did not come from his heart, and he prayed only faintly, whereas she and, her son prayed with heart and soul. Under the circumstances the King must grant mercy to those who prayed truly. Then the Duke of York asks the King to speak the word 'pardon' in French, so that it could nullify it in its true sense. The Duchess is absolutely immovable and would not rise until the King said the word 'pardon' in English. Bolingbroke, therefore, grants the pardon. The Duchess, not sure of it, asks Bolingbroke to repeat the word 'pardon' again, which Bolingbroke does. The King then orders the destruction of the other two conspirators, and asks York to go to Oxford and have them destroyed.

In the meanwhile Exton was thinking of murdering King Richard. He had heard Bolingbroke say "Have I no friends who will rid me of this living fear ?" When Bolingbroke spoke these words he had looked wistfully at Exton as if he wanted Exton to free his heart from this terror once and for all. As King's friend, Exton thought it to be his duty to kill Richard at Pomfret Castle.

Exton soon reaches Pomfret Castle and finds Richard reciting a long soliloquy on his miserable plight comparing his present condition with the past, and indulging in a luxury of grief. Richard's philosophising is presently cut short by an old groom of his who had secured permission to have a look at his old master, Exton sends a dish of food by a keeper for Richard which is poisoned. When the groom goes away, Richard wants the keeper to test the food first as he was accustomed to. The keeper informs Richard that he could not take the food because Exton who had lately come from the King commanded to the contrary. Richard revives his manliness, his patience being worn out, and he beats the keeper. As the keeper cries out for help, Exton enters with armed servants. They make a joint attack violently on Richard who snatches an axe from one of the servants and kills two of them. Then Exton strikes him down. Richard dies with the words :—

" Mount, mount my soul ! thy seat is up on high ;
Whilst my gross flesh sinks downward ; here to die."

Bolingbroke at this time was in Windsor Castle and was supposed to know nothing of this murder, until Exton comes up to Bolingbroke's Castle with the coffin of King Richard. Bolingbroke does not, however, thank Exton for it, because he thinks that Exton had done a deed that would give slanderous tongue occasion to speak against the King. This deed would bring reproach both upon his head and his kingdom. Exton says that he had done this deed by Bolingbroke's authority. Bolingbroke replies that though he wished Richard dead, he hated the murderer and loved him that was murdered. He, however, spares the life of Exton saying that he must have his guilty conscience as his reward. He then orders the banishment of Exton and asks all the lords to lament with him over the dead body of Richard. By his time all the other conspirators against Bolingbroke were killed except Carlisle whom he asks to retire to some quiet religious place and spend his life in peace.

XVI. CHARACTER SKETCHES

1. RICHARD AS A KING

(Dark side of his personality)

The character of Richard as a king as presented in this play tallies with history. The weaker aspects of his character are revealed even in the first scene. He comes to the stage as a full fledged tyrant and a pampered voluptuary having no character at all, and thinking that the nation over which he ruled existed only to serve his pleasure. For him kingship meant only pomp and show, arbitrary use of power for self-gratification -and external attributes of awe and reverence from his subjects. He looked upon himself as a sacred personality, the God's anointed deputy on this earth whom it would be profanity to speak ill of. He was the chosen of God, and as such he thought he had the prerogative of doing as he liked, and to exact as much money as he could for his self-indulgence. The real sanctity of kingship was altogerher unknown to him. He did not realise that the vast power granted to him by God was for doing good and for faithfully discharging his onerous responsibilities. So he failed utterly in his duty as a king, and as such his deposition was inevitable. In fact, we may say that Richard was his own deposer. "He unkinged himself by neglect of his kingly duties. As regards Shakespeare's attitude towards Richard's deposition, the critics have not been able to arrive at any conclusion. Verity says that Shakespeare neither approves nor disapproves of the deposition, and simply shows that the end of Richard was inevitable from certain consequences accruing from his deposition. The duty of the dramatist is to present facts as he finds them in history or as he wants to present them to his readers. And it is for the reader to draw his own conclusion. Shakespeare leaves us to decide whether there are conditions which justified Richard's deposition. If we study the character of Richard aright from the standpoint of the ideal of kingship, we arive at sevaral prominent weaknesses of his character which can be summed up under different heads as follows :—

(*a*) **Want of Character.**—Whatever personal gifts Richard may have possessed, he had no character. He had no firmness of will, no fixity of purpose, no self-confidence and no strength of mind to face the music. All these defects of his character brought him into disrepute even before his administration became unpopular. In the first three Acts, Richard gives the impression that he is a despicable creature and an execrable king. As the action of the play moves on we come across a string of instances which show his political weaknesses and his incapacity to govern. In fact as a critic puts it, "He did everything that was possible to prepare the country for a revolution. His award at Coventry, banishing both the Dukes of Norfolk and Bolingbroke, was the first great mistake he did as a king. He alienated the sympathy of the people by his complicity in the murder of his uncle Gloucester, who was a general favourite. Then he committed blunders after blunders—unjust taxation, fines and forced loans, favouritism, seizing the property of banished Bolingbroke, leasing out the kingdom to his favourites, and last of all his ill-fated expedition to Ireland. He left his kingdom entirely at the mercy of Bolingbroke and chose a weak and helpless old man (Duke of York) to gaurd his interests during his absence. This expedition was undertaken at a most inopportune time, and delay in his return only strengthened the position of his enemy. The most foolish act of his was to surrender the crown of his own accord to Bolingbroke, even before he demanded it from him. This showed that he not only did not possess the graces that become a king, but lacked moral stamina. He was a weak and frivolous king without any kingly power. What makes his case worse is that he was foolhardy enough not to listen to the counsel of the veteran statesmen who were under him *e.g.*, his chafing at the advice given by Gaunt on his death bed. The faculty of action was absolutely absent in him because of his habit of self-gratification. Salisbury told him that if he had returned from Ireland a day earlier, he would have had at his disposal a big Welsh army. Even when the enemy is knocking at the door

and his kingdom is tottering down like a house of cards, instead of rousing himself to activity, he indulges in the luxury of grief and philosophises by making use of all his rhetorical and poetical qualities. His eloquence with which he was himself charmed drifts him farther and farther from doing anything. Like Hamlet, he would spend away in words the mental and moral force which he ought to have translated into strong sustained action. His gift of eloquence paralyses his faculty of action. As Verity puts it, "Richard acts by fits and starts at first, and afterwards, when fortune sets against him, not at all; then it is nothing but words, words, and misfortune only stimulates him to greater eloquence." He gets into an irritable mood, and loses control over his feelings. The sudden outburst for passion which we so often come across in the play are certain indications of his want of moral stamina, which costs him his throne.

(*b*) **Inconstancy**.—The vacilating policy of Richard is due to his inconstancy of mind. He had not the moderating power of judgment, and, theretore, moved altogether by fits and starts. There was not much distance between his thought and action. As soon as a particular thought seized his mind, it whirled him off at once to a certain action to which he would cling when another thought struck him, and took him to the opposite direction. Thus "he goes pitching and zigzagging hither and thither." Prof. Dowden has justly remarked : "Without any genuine kingly power, Richard has a feeling of what kingly power must be ; without any veritable religion he has a pale shadow of religiosity. Indeed everything about him is shadowy. His mind lives in a sort of phantom world, and cannot distinguish fancy from fact." This was the effect of his wrong education, wrong living and a wrong indulgence in debauchery and "volutpuous acts." As Hudson points out, the poison of wanton associates has dissolved his self-restraint, and has induced a habit of setting pleasure before duty, and of making reason wait on passion. "This wrought into his texture a certain chronic laziness which rendered him more and more the support of contradictory impulse and humour." We get a glimpse of it very early in the drama

when we find him asking the two Dukes of Bolingbroke and Norfolk to take back their gages, but is not able to enforce his command. As Verity puts it, "It must be a weak nerveless king, who is content with a grandiloquent unheeded assertion of his sovereignty," the same zig-zagging movement of the mind is noticed at the duel scene. He first agrees to the duel, and just when the combatants are going to rush against each other, he stops them on some passing impulse arising in his mind, and banishes both of them. Soon after this pronouncement, he again changes his mind and commutes Bolingbroke's sentence to six years' banishment. It is impossible to depend upon a man who is swayed thus by impulses. Another example of his inconstancy is furnished by the insolent anger at the rebuke which he receives from the Duke of Gaunt. He shows impatience of opposition at the advice given by Gaunt as if he did not require it, but soon after his death, he acts contrary to the advice. His inborn laziness is also responsible for his inconstancy. He comes back from Ireland one day too late and when he finds Bolingbroke the master of situation, he takes to passive compliance; moved now and then by outbursts of his native fire. He cannot maintain a reasonable train of thought for a long time. Hence we find his talk a strange mixture of sensible remarks and childish petulence. The gem of thought or a beautiful image is at once followed by a peurile platitude. "He is lofty and abject, pious and profane, bold and shrinking by turns, and is ever running through the gamut of sharps and flats." As has been pointed by Coleridge, Richard left his feeling for its direct opposite whenever there was a pressure of circumstances. In his dialogue with Carlisle, Aumerle, Salisbury and Scroop just after the return from Ireland, we find many instances of his vacillating mood and his rapid movement to the "ungrounded hope and unmanly despair." For a while he shows his proud spirit when he says that for every soldier of Bolingbroke, God would send an angel from heaven. But a moment after, when he finds that not to speak of angels helping him, even men are deserting him, his fortitude gives way to terror and dismay. The fear

of being deposed, instead of stiffening his manhood weakens his intellect and spirit Instead of taking to bold self-assertion or a manly defiance he begins to quail with fear. In fact he invites hostile plans againt him by anticipating them *e.g.*, when he makes the two banished Dukes take a pledge not to plot against him during their exile. Again, when Bolingbroke comes to claim back his inheritance, Richard anticipates his own downfall, makes an abject surrender of himself and of his empire to Bolingbroke. As a critic points out, Bolingbroke did not think of taking the crown of Richard till Richard's weakened concession and acquiescence put it in his mind.

(*c*) **Selfishness or Self-Indulgence.**—When fortune frowns on Richard, he not only loses his manly qualities but becomes altogether self-centred and absorbed in self-pity, so much so that he never thinks of those whom his fall has dragged into ruin. It is his innate selfishness which in times of prosperity makes him think only of the means of self-gratification and of securing his greatest amount of pleasure. This is why he surrounds himself with favourites and flatterers, replaces English fashions and manners with foreign ones, and passes his time in vain pursuits. If he wants money he must make his subjects bleed for it. For the equipment of his Irish expedition he farms out his kingdom on lease, issues blank charters, and gets hold of the property of his uncle Gaunt. This selfish creed of his does not desert him in times of adversity either. In the hour of disaster he still thinks of himself and makes a sport out of his own sorrows —"not as a strong man might make sport of sorrow or set it light, but as one who cannot escape from himself." He makes a show of his spirit of resignation and consumes away all that is manly in him by empty words or pure sentiments. His sorrow is always selfish. Even when he is parting from his Queen, he does not give a word of comfort or encouragement to her but only brags of his sorrow. Selfishness makes him blind to his future and puts him in an epicurian mood of mind. It makes him reckless and unscrupulous wherever pleasure is concerned. It makes him short-sighted and impulsive. He

breaks his promise to Gaunt immediately after his death, and seizes his property, just because it was the easiest way for him to get out of the difficulties. As a critic points out, "this is a trifler's way or a gambler's."

(*d*) **Effeminacy** :—When the troubles which Richard has been anticipating actually come and pour down upon him, he gets absolutely unnerved. The test of adverstiy reveals his effeminacy which is an essential weakness of his character. Hudson says :—

"Perhaps the most obvious point in Richard's character is that the prospect of adversity or distress, instead of kindling any strain of manhood in him, or of having a bracing effect upon his courage, only melts his spirit into a kind of sentimental folly. Suffering does not even develop the virtue of passive fortitude in him : at its touch he abandons himself to a course of passionate weakness. He is so steeped in sentimentalism that even in his sorrow he makes a luxury of woe itself. He hangs over his griefs, hugs them, nurses them, buries himself in them, as if the sweet agony were to him a glad refuge from the stings of selfreproach ; or a welcome release from the exercise of manly thought. Thus he becomes a moralizing daydreamer, spending his wits in a sort of holiday of poetical, self-brooding tearfulness."

The thought of deposition makes him pass through a variety of moods. Sometimes he soars up on the wings of hope and sometimes plunges into despair ; sometimes he brags of the majesty of kings and sometimes falls prostrate on the ground in absolute humility. The crisis comes and he succumbs without a blow. The more fully he realises the consequences of his fall, the more he makes a luxury of his grief and "feasts his fancy", with the pathetic situation into which his misfortune brings him. It was impossible for him to stand on his legs without a prop and through his short-sighted policy he never accepted the strong props. As Gervious points out, he sought his prop in climbing plants which pulled him to the ground around at once. At

the moment of crisis Gaunt was dead, and Norfolk in whom he relied was in banishment. The sympathies of the barons he had already alienated. He could only bend on the props furnished by his favourites which tumbled down at the first gust of adversity, and he fell past recovery. As Hazlitt points out, the sufferings of Richard makes us forget that he ever was a king. He unkings himself at once because the majesty of his kingship was founded on merely artificial grandeur and arbitrary will, and not on the real sanctity of kingship.

(*e*) **Profligacy** :—From the very beginning of this play Richard acts as a thorough profligate, who glories in spurning away everything that is held sacred in this world. He shows his falseness of heart in egging the dukes to fight a duel, while he secretly wants to prevent it. He displays arbitrary freakishness in allowing the combat to proceed till the combatants are on the point of charging each other, and then peremptorily stops it. He acts the tyrant in passing the sentence of banishment on the two Dukes, but shows his nervousness in making them swear allegiance to him during their exile. His meanness and insolence are brought home to us by his scorning the reproofs of the dying Gaunt, and his impious wish of his speedy death. He exhibits his imperiousness and his contemept of justice in seizing the property of Gaunt when he is scarcely laid down in the grave. After alienating the sympathies of those who could be his solid support he seeks the society of frivolous flatterers and draws about him a set of incompetent profligates, "who stop his ear with flatteries and inflame his blood with wanton fancies." The fulsome flatteries and adulations paid by his favourites made him absolutely deaf to sound advice and insolent in his manners. His profligacy was the direct result of his having misspent his youth, and of his having been brought up in an atmosphere of luxury. The high notions that he held of the prerogatives of a king made him arrogant and at the same time profligate. We have many testimonies in the play of his profligacy. Gaunt speaks of Richard's "unstaied youth." Many of high placed men accuse him of being misled by flatterers *vide* Acts II and III. The

gardener attributes Richard's loss of his crown to "waste of idle hours." In Act V Richard himself confesses it when he says, "I wasted time and now doth time waste me."

(*f*) **Superficial Brilliance:**—Richard without doubt had the mental and moral gifts of "a well rounded man." He had both strength and beauty, but he did not possess the essential gifts of a great mind. He had a subtle mind, intellectually speaking, and a regal grandeur of bearing and manner. Moreover, he had a personal attractiveness that made his intimate associates blind to his faults. But these were only dazzling qualities, not essential. He lacked strength of will, self-control, fixity of purpose, capacity of action without which none can be said to be great. In other words, good qualities that he possessed only gave him a superficial brilliance and not the moral stamina to withstand difficulties and to coerce circumstances into his favour. There were great potentialities in him but he deliberately spurned away opportunities and refused to make use of his assets in life. He possessed the charm of features, grace of manners, and the grandeur of royalty. This superficial brilliance which even his worst enemy Bolingbroke could not deny ought to have enabled him to win some of the most influential Lords on to his side. But unfortunately his profligacy and selfishness stood in the way.

Bright side of his personality

There are glimpses in this play of Richard's better qualities. The dramatist has taken pains to reveal such qualities side by side with the worst characteristics in order that we may realise what Richard might have been if he had made proper use of his better nature and the opportunities that presented themselves to him from time to time. Shakespeare has represented the fallen king as a picture of pity rather than of contempt. Shakespeare never meant that Richard's wrongs should lie so heavy

upon the reader as to kill all his pity for the wrong this unfortunate king suffers. Hudson says, "As the scene shifts from Richard's night to Bolingbroke's fair day, our sympathies are deeply moved for the wretched monarch, partly because the spectacle of fallen greatness or humiliation and distress, however merited, is a natural object of commiseration, and partly because honest pity naturally draws other sentiments to it." That Richard possessed an affectionate disposition is plain from the love and attachment he inspired in the hearts of his intimate associates. York loved him inspite of his being quite alive to his faults. The Queen wanted to share banishment with him. His groom obtained permission to have a last look of his master's face. And then he possessed a lot of intellectual acumen and the power of eloquence and glib tongue. He possessed shrewdness also through which he foresaw the current of events and difficulties which he could not stop on account of inherent weakness. He allowed his intellect "to run to seed" and his mental energies were spent away in idle fancies and fruitless speculations. There are many passages in the book where Richard shows dignity and courage and redeems himself in our thoughts by his manly outbursts of resentment. The best example of it is his bearing in the Parliament scene where he administers a sound rebuke to the sneaking Northumberland. He behaves himself as a true king when Exton comes to kill him. Even after his fall he appears in all the dignity of his majesty and makes a show of his courage as if he were an actor playing to the gallery. After he throws off his kingship and appears in the human garb, all our sympathies go with him. As Hazlitt says, "He is human in his distresses; for to feel pain and sorrow, weakness, disappointment, remorse and anguish is the lot of humanity and we sympathise with him accordingly." Hudson says, "His faults and infirmities are so much like those of our common humanity that even through them he creeps into our affection and springs around us the ties of brotherhood." We feel that Bolingbroke has been a usurper and the banishment that Richard gets is quite out of proportion with his faults.

We feel that Richard is the victim as well as the author of wrong. We feel pity that Richard had so many qualities and gifts, and yet not the essential ones.

Richard as a Sentimentalist or a Poet

Shakespeare's Richard has been defined as a sentimentalist. The word fitly describes the more striking features of his character. For he is essentially a man in whom the influences of emotion predominate at the expense of reason and cool judgement, and who is lightly moved by the varying, fugitive gusts of feeling. He has a full measure of that imaginative gift which is naturally allied to great sensibility. We see it in the rich and copious imagery of his speeches They are full of figures and similes, sometimes strained but always striking. We see his imaginativeness in the vivid, intensely realised, pictures which his fancy paints. His description (Act III, Scene 2 ; 42) of the sun firing the tops of the eastern pines is a landscape in a few words ; the vision of the Queen telling "the lamentable tale" of her husband rises before us as he speaks (Act V, Scene i, 40-50.) Again, he has the eloquence which commonly goes with imagination and sentiment : what he pictures to his mind's eye, what appeals to his emotion, finds vent in swift speech. And with this faculty of self-expression is coupled a fine sense of artistic fitness ; so that with imagination and sensibility, eloquence and taste, Richard is an exquisite poet, if an execrable king. (*Verity*)

2. BOLINGBROKE, A MAN OF ACTION.

The deficiencies of Richard are the strong points of Bolingbroke, so that these two characters are entirely opposed to each other. Bolingbroke is essentially a man of action and rakes to deliberation before acting. From first to last, he is never at fault and takes no false step. He makes capital cut of Richard's complicity in the mur-

der of Gloucester and comes up as the avenger of his uncle's death, and thereby shakes Richard's position. He is banished, but by his peculiar adroitness turns his banishment into the instrument by which he wins the heart of the people. He takes up the opportune moment for his return to England when Richard is absent in Ireland. He conceals his ulterior aim of taking the crown, and thus wins the sympathy of the peers of England by appealing to them on ground of injustice done to him by Richard, namely, forfeiting the property of his father. He knows when to act and when to desist from action. He does not let slip the slightest opportunity and strikes the iron when it is hot. As Hudson puts it, "In collision with such a compact close knit character as Bolingbroke, it is no wonder that the stumbling loose-jointed Richard should soon go to pieces." While Richard philosophises over the sacred character of kingship and believes that angels would come to his rescue, because "not all the water in the rough rude sea can wash the balm from an anointed king." Bolingbroke is collecting his forces and is making a steady advance towards the capital. Richard thought that he would be secure in the strength of his divine right, whereas Bolingbroke was sure that a king can wash away the sacred anointment and lose his divine right by misuse and misgovernment. This is the essential difference between these two characters. One is an idealist, while the other is severely practical. One believes in words only, while the other in action only. Thus Richard finds himself "hopelessly unkinged in an unequal struggle with a king by nature and merit." Bolingbroke possessed those very qualities which Richard lacked *viz.*, rectitude in dealing, strength of will, self-control, tenacity of purpose and solid capacity for action. Richard possessed superficial brilliance which Bolingbroke did not, but then the latter had the capacity to rule as opposed to the regal grandeur of the former. Bolingbroke had the power of influencing others, and the courage to enforce his will inspite of impediments. It is this firmness of will and moral stamina which are absolutely wanting in Richard. In this patriotism also Bolingbroke is superior to Richard, because his patriotism is practical

while that of Richard is merely sentimental. Richard spends so much of his rhetorical eloquence on his love of country, but Bolingbroke makes no show of it and quietly comes back to his native land without the least fuss. He would not, like Richard, publicly salute his native land and embrace her with tears but he would show his love for England practically, by restoring order and good government. Bolingbroke, in fact, possesses all those qualities which bring on success in life whereas Richard has those which are bound to lead him into certain failure. "Bolingbroke is cool, calculative and astute. He possesses none of Richard's sentimentalism, none of his wavering irresolution. On the other hand he possesses nothing of Richard's personal charms." There is yet another point of contrast. While Richard alieanates all his friends and relatives by his *excesses*, Bolingbroke wins all classes and even his enemies by his *moderation* and generosity. He does put to execution the favourites of Richard as he knows that they were the objects of universal hatred. When Richard loses his heart Bolingbroke humours him as far as possible but avails of every opportunity by which he could bring round Richard to hand over his crown. Thus a strong contrast is maintained between these two characters throughout the play whether they are in prosperity or in adversity.

His dominant personality

Masterfulness is the outstanding feature of Bolingbroke's personality. He has got the coercing power of will and the fixity of purpose by which he overpowers the will of others. He takes the crown of England from Richard not by force of army but by force of character. He masters the will of Richard, and Richard quietly resigns the crown to him even before he demands it. We cannot help feeling that Bolingbroke is a great man and quite worthy of the crown of England. Hudson in the following paragraph shows clearly how Bolingbroke is the controlling sipirt of the drama of *Richard II* :—

"Everything waits upon his firm and tranquil will, and responds to his silent purpose. He starts the action, shapes its whole course, and ties up all its lines at the close, he

himself riding, in calm and conscious triumph, the whirlwind he has helped to raise. Bold, crafty, humble, and aspiring, he is full of energy, yet has all his forces so throughly in hand that he is never mastered by them. He speaks himself by deeds, not by talks ; plans industriously, but says nothing about it. Neither friends nor enemies know what he is thinking of or striving for, until his thoughts have accomplished their ends. Consequently, throughout the play he remains an enigma to the other *dramatis personae* and to the audience."

Verity and a few other critics, however, complain of the 'chilling greatness' of Bolingbroke. They say Bolingbroke is certainly a great man but his character is not such as the reader can love. His qualities compel admiration rather than win affection. Even if his personality were more attractive and cordial he could not touch the heart of the reader as Richard does, because the stigma of a usurper would ever cling to him.

His Political Sagacity

We can subdivide the political sagacity of Bolingbroke under two heads : (*a*) *his courtship of the people*, (*b*) *his practical commonsense.* He owed his popularity not to his personality which was unattractive, but to his being a chiselled politician ; a conscious adept and "a willing practiser in the ways of popularity." When he condescends, there is artfulness mixed with genuineness which makes him such an enigma to the reader. He knows that the power of the throne is derived pre-eminently from the hearts of the people, and, therefore, by his gracious behaviour and by his winning address and by his great condescension he tries to win over first of all the affection of the people. This is why when he is banished, he pays court to the people with a mixture of affability and reserve which makes him gain popular confidence as well as respect. Hudson says, "In his courtship of the people he does not for an instant forget that their love will keep the longer and the better for being so seasoned with reverence as to stop short of familiarity. He, therefore, seldom appears before them, but when he does, he sees to it that their

eyes are glad of the sight and yet not glutted, and that their love of the man in no measure melts down that their awe of the prince." Bolingbroke departs on his exile with the feeling that he is a victor and that the hearts of the people are going with him, and that his influence will take a deeper root because of the tyranny which sends him abroad into foreign climes. From the time he becomes conscious of the mastery over the people's hearts, he knows that the crown of England is his. In fact, it is this vision of his which makes him throw such winning salutations to the people at his departure. Richard speaks of it in the following words :—

"What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune,
As 'twere to banish their affects with him.

It is this craft of smile that makes him ultimately win the crown. As regards his commonsense and political wisdom we have many illustrations of it in the play. Pitched against Richard's recklessness we always come across Bolingbroke's sight and caution and commonsense. He comes back to England to reclaim his inheritance, but he does not wait for the settlement of his rights and titles. No sooner does he land than he quietly assumes the function of the king, although he publicly disclaims any pretence to sovereignty. As a critic puts it, 'In their long experience of a king without kingliness, the people have had enough of the name without the king, so Bolingbroke proceeds to enact the thing without the name." In this way he dives into the people's hearts and becomes a *de facto* king and the sentiments that are associated with the king slowly and silently centre round him. This is the natural climax of the course he pursues after landing in England. Another instance of his commonsense and political discretion is his attitude towards the Lords who rally round him. During their long ride together, he is so gracious to his Lords that he wins their love without giving himself over to their power. Percy, who was supposed to be a power behind the throne and greater that the throne itself, sinks into insignificance before him. The insolent

Northumberland who reckons upon himself as the king-maker is quietly overruled by Bolingbroke, when he in the deposition scene browbeats Northumberland. Again and again he makes it quite clear to the barons that the reign of favouritism is at an end. Those who had the power to pull him down are made to feel that they had a master in Bolingbroke, and that whatever powers of theirs he had used in obtaining the throne, he had done so as their king, and not as their dependant. At the same time he openly does certain magnanimous and generous deeds in order to win the admiration of all, the nobles and the people *e.g.*, he shows outward respect to King Richard and spares him needless humiliation; he thinks of the Queen's comfort and dignity; he spares the life of Aumerle and is magnanimous to the old Bishop of Carlisle whom he reproves in such a restrained language as to show that he honours the man for his outspoken and uncompromising loyalty to Richard. He shows the same political generosity in his declaration that he would recall Norfolk and give back his lands and titles. In fact, he is quite prudent and moderate in all his acts, after he has established his position, and taken to a course which will conciliate as far as possible those who were still attached to Richard. The best example of his discretion is his conduct towards his Duke of York. "He assures that his coming is but to lay claim to what is his own; he urges his claims of relationship and recalls the almost sacred name of Gaunt. At the same time he makes the cleansing of the commonwealth an additional pretext for his invasion, thus covering his designs as it were with a cloak of justice.

3. THE QUEEN

Shakespeare has departed a good deal from history in painting the character of the Queen inasmuch as the historical character of the Queen could not make her play the part assigned to her by Shakespeare. She was supposed to be twelve years old when the king got into trouble. Shakespeare has painted her as a mature woman of great

devotion to her husband and a worthy companion of him in his woes. Her affectionate disposition has been sketched with vividness. She is imaginative and emotional. Probably these were not her traits under normal condition, but the circumstances under which she appears on the stage are uncommon, and, therefore, she has to be in a mood of excitement and motion. Her fidelity of love and her graciousness are seen in every word she says, although there are occasional outbursts of impatience which we can excuse in a woman of tender years. We sympathise with her in her troubles because she was a perfect stranger to hardships and sorrows. Despair which is unbecoming Richard, is quite graceful in her because she is a woman. But after the first benumbing sense of despair she houses herself into a spirited woman and shows more fortitude than her husband does. Inspite of her love she cannot help chiding her husband for his tame submission to the enemy. She shows her spirit also in the garden scene when she learns from the Gardener that her husband is deposed. She vigorously chides the informer who however, respects her grief and feels a tender pity for her. Her love for her husband is deep as well as sincere. It was her love which gave her the foreboding for the coming disaster. Her utter helplessness and her deep love for husband make her a pathetic figure and elicit great sympathy from the reader. The entire conception of her is sweet and consistent.

4. DUKE OF YORK

York is a politician of the old school who feels the burden of years and finds his kindliness changed into weakness through circumstances. He is a staunch realist and a believer in the Divine Right of kings. Naturally he is a supporter of Richard, and when he discovers Richard's follies he administers to him a patriarchal rebuke. But his belief in kingship does not make him go against his kinship, as in the case of Gaunt. He wishes to be loyal but he does not have the power to act up to his wish. Strong circumstances intervene and put him into an unenvi-

able position where he cuts a sorry figure. The office of the governor of England during the absence of Richard is thrust upon him against his will, and this compels him to remain loyal to Richard as long as it is possible. He is in a dilemma. On one hand he owes a double duty to Richard as subject and regent. On the other hand Bolingbroke is his kinsman who has been grievously wronged by Richard. He cannot help sympathising with Bolingbroke and admit the justness of his claims, yet for a time he decides in favour of Richard and tries to raise forces for opposing Bolingbroke. When he finds it impossible to raise any troops or money he goes to Bolingbroke, calls him a traitor, but at the same time makes a personal appeal to his sense of loyalty. The whole land joins Bolingbroke and York is "all ill left." He finds it, therefore impossible to resist Bolingbroke and remains *neutral*. So far his position is unassailable, although in a younger man we would have expected that he would not have so easily thrown away his responsibility of the regent. But his very next words show that he positively inclines towards the usurping power. He reflects for a while and gives broad hints to the usurper that he would be with him in the capacity of a peace-maker. Hence his neutrality was a mere pretence for not facing the situation boldly. He wants to reconcile two conflicting duties *viz*., loyalty to Richard and justice to his kinsman. But circumstances demanded immediate action and not reflection. He should either join Bolingbroke openly or it he remains neutral he should not have any complicity whatsover in what Bolingbroke does. "Instead of taking one course or the other, he attempts to steer a middle, temporises, makes half promises, and eventually sides with Bolingbroke." He follows the course which tends most to his own safety and to his own interest. Here was the turning point in his career and he is found absolutely unable to cope with the situation and acts in a weak and vacillating manner. It appears that he is cowed down by the strong personality of Bolingbroke. This, however, does not mean that he is a political turn-coat or a time-server. His reasons for deciding to ally himself with Bolingbroke are (*a*) the convincing arguments used by Bolingbroke in

claiming inheritance of his father, (*b*) his absolute helplessness to help Richard, (*c*) his conscience that persuades him to believe that "heaven hath an hand in these events." He did vacillate, but he did not act as an unprincipled time-server. We have ample testimony in the play about this. Richard leaves his kingdom in his charge, because she knows him to be just. All those who knew him well, spoke well of him. Even Northumberland speaks of him as good old York". Green feels pity for him when he says "alas poor duke" and the Gardener who is shrewd judge of characters speaks of him as "the good Duke of York." Bolingbroke addresses him as he would to his own father, and comments upon him "as a sheer, immaculate and silver fountain." Critics of Shakespeare think highly to him. Hazlitt pronounces him to be honest, good natured, "doing all for the best and therefore, doing nothing." Coleridge thinks that "There is scarcely anything in Shakespeare in its degree more admirably drawn than York's character.........You see in him the weakness of old age and overwhelmingness of circumstances, for a time surmounting the sense of duty, the junction of both exhibiting in his boldness of words and feebleness in immediate action. Our conclusion, therefore, is that he is a good natured well meaning man of peaceful disposition, who would not harm any one if he could help it but he is too feeble and indolent to take the prompt action under an exigency. In peaceful times his milder virtues would show him well, but whenever there is a call to be heroic, he loses all his wits and vacillates. As soon the war is over and Bolingbroke becomes the King, he becomes absolutely loyal to the new king, and is willing to sacrifice his own son Aumerle to his sense of loyalty. He places his sense of loyalty above his son's life, and above compassion for Richard. On this occasion his duty to king and his country, his conscience and his own interest are one, and therefore, he acts with resolution. But when he finds his conscience warning against his loyalty then he is unable to act. This explains his peculiarity of character which is liable to misinterpretation

5. DUKE OF NORTHUMBERLAND

The play of *Richard II*, has neither a clown nor a villain. Northumberland, however bears a remote semblance to a villain. Throughout the play he is offensive to Richard and fawning to Bolingbroke. He behaves brutally towards the vanquished enemy of Bolingbroke. He is unnecessarily discourteous whenever he mentions the name of Richard. He is insolent in his bearing towards Richard. He mercilessly inflicts the last humiliation on Richard and remains absolutely indifferent to feelings of pity when the hardest heart would melt. He suggests an unworthy punishment for the heroic Bishop of Carlisle. In fact his conduct is so overbearing and loathsome that he alone is able to raise the indignation of the patient Richard. Richard finds Northumberland's conduct to him "to be fiendish" and in his speech accurately judges his character and predicts his future (See Act V, Scene i, the passage beginning with : "Northumberland, thou ladder wherewithal, The mounting Bolingbroke ascends my throne," etc.). This passage also gives us the true significance he has in the play. He is the chief supporter of Bolingbroke,—the ladder wherewithal he mounted to the throne. He is a hard-hearted, cruel man and at the same time ambitious. He is unduly hard on Richard's favourites because he feels that they had usurped the place he should have had for himself. Such a man ought to receive stern punishment at the hands of Destiny. "*Richard II*" is only a sequence to the play of *Henry IV, and Henry V* and as such Shakespeare reserves the punishment of Northumberland to the later plays where we learnt that the prophecy of Richard was fulfilled and that Northumberland got his deserts.

6. THE BISHOP OF CARLISLE

The Bishop of Carlisle is one of the noble characters of the play. He is wise, brave, loyal, and has the courage of his convictions. His loyalty is based on the principle of monarchy, and as such whatever the faults of Richard might be he thinks it is sacrilege to be disloyal to him. He

supports monarchy and Divine Right of kings and as such does not deviate an iota from the path of loyalty, when every one else goes over to Bolingbroke. At the same time he does his duty by giving a warning to Richard and telling him that (*a*) heaven helps those who help themselves and (*b*) that wise men never sit and bewail their woes. While Richard believes in abstract principle of kingship, Carlisle takes a practical view of its sanctity. He is fearless at the same time in his partiotism. He believes that his sense of patriotism ought to make him side with Richard right up to the end, and to proclaim Bolingbroke a usurper. In the great scene in Westminster Hall he alone raises his voice on behalf of Richard and the principle of monarchy and utters a most solemn warning of the evils which the violation of this principle must bring—tumultuous wars between kin and kin and between kind and kind, while the whole land would be steeped in blood, horror, fear and mutiny, until England would be changed into a field of Golgotha (Act IV, Scene i). He does this at the risk of his liberty and his life. He is arrested on the charge of capital treason and is kept in custody, but he is pardoned later on by Bolingbroke because of his sincere admiration for the Bishop's nobility of character and his brave outspokenness. Inspite of his years he remains undaunted in the presence of his enemies and boldly claims for Richard the right to be heard in his own defence. Verity, therefore, considers him to be *the best of all the characters in this play*, and applies to him the famous lines of Milton :—

> "Among the faithless only he ;
> Among innumerable false, unmoved,
> Unshaken, unseduced, unterrified,
> His loyalty he kept, his love, his zeal."

7. JOHN OF GAUNT

In history John of Gaunt is represented as thoroughly unprincipled, selfish and revengeful. But Shakespeare paints him a noble patriot, high-minded and a worthy ancestor of a line of kings. The play exhibits his stern

patriotism, his sincere loyalty to his king and his love for his son. He spends the whole life in trying to curb down the wildness of Richard and to preserve the honour of his country. He spends even his last breath to the same purpose when he says :—

"Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ears."

His famous speech in eulogy of England calling it the precious stone set in the silver sea, the fortress built by Nature for herself, the demi-paradise and the other Eden, contains, as Coleridge has pointed out, every motive to patriotism and every cause producing it. The last words of this speech show the intensity of his love for his native land. Next to his love for his country comes his love for his king. He looks upon Richard as God's substitute or his deputy anointed in His "sight against whom none should lift an angry arm" not even to avenge the murder of his own brother. He feels the wrongs done by Richard not only to himself and his son, but to his country, and yet he remains unflinching in his devotion to the king and dies commending himself to Richard. His love for his son comes next to his love for his country and his king. Grief caused by the banishment of his sons kills him. Even Richard finds moisture in his eyes when he banishes Bolingbroke. Bolingbroke himself when speaking of York reminds him of his father's affection for him and his blood relation. In short, although Gaunt does not have a share in the movement of the plot, yet he is a bright and pleasing character almost flawless in his action and consistent with his principles.

8. AUMERLE

Aumerle has bright and dark sides in his character, both well pronounced. He is not a strong and stable character at all. He feigns sympathy with Bolingbroke and outwardly approves the evil ways of Richard in raising money by taxation and by seizing the property of Bolingbroke. He takes the oath of allegiance to Bolingbroke, and yet soon after joins a

plot of murdering him, and then pleads for a pardon which Bolingbroke grants without suspecting the enormity of his crime. This represents the darkest phase of his life. The bright phase is seen in his loylaty to Richard long after Richard falls victim to misfortune. He begs Bolingbroke's pardon at the entreaty of his mother, and at the discovery of the plot which destroyed even the last chance of Richard. When calamities come thick upon Richard, Aumerle alone does not despair, and rouses the king to action. When Richard undergoes humiliation at Flint Castle, he stands by Richard and feels genuine commisseration for him. In the Westminster Hall Scene he shows uncommon courage when he is challenged by so many Lords at the same time. He says :—

"I've a thousand spirits in one breast,
To answer twenty thousand such as you"

His courage is seen also in the fact that he is ready to bear the consequences of his share in the plot against Bolingbroke. He tells his mother "Good mother, be content ; it is no more than my poor life must answer." He has a tender heart also which he exhibits not only to Richard but to his mother also. (*Act V*, *Scene* i). After he promises Bolingbroke to remain loyal to him he does not change his mind, and as has already been pointed out he appeals to Bolingbroke to save his life only at the entreaty of his mother and only when he finds out that he could not save Richard by giving up his life. He had been a companion to Richard in his pleasures, and shares his misfortunes smilingly. In certain respects he resembles his father, York. He speaks more wisely than he acts, but like his father he does not readily transfer his allegiance to Bolingbroke. On the other hand, his words cannot be trusted in the same way as his father's can. Four Noblemen accuse him of having had a hand in the murder of Gloucester although he himself denies it. He actively joins the plot to assassinate the new king at Oxford. He loses his title in being loyal to Richard. There are indica-

tions in the play of great possibilities of good in him which could not be developed to the full because of his association with Richard. Bolingbroke saw in him "sparks of better hope which elder year may happily bring forth" and future events did show that he remained loyal to Bolingbroke and died valiantly on the battle-field of Agincourt fighting on behalf of Bolingbroke's son, King Henry V. He repaid Bolingbroke's clemency by his own life, and as such we cannot judge his character harshly.

9. MOWBRAY

Norfolk appears only for a while in the play and as such we get only a partial sketch of his character. Bolingbroke charges him with the murder of Gloucester, but in fact, he means to bring the charge against Richard himself. Norfolk is only made an instrument in the hands of Bolingbroke to bring home to the public the guilt of Richard. Shakespeare fully wants us to believe in the forceful denial of Norfolk about the murder of Gloucester. In fact, his protestations of innocence carry conviction, and make us believe that Richard used him only as a scape-goat. When he is accused by Bolingbroke and is driven to a corner, he could have easily cleared himself, but he remained loyal to Richard and did not implicate him. This is certainly a heroic trait in his character. In the Westminster scene Bolingbroke shows that he believed in Norfolk's innocence and makes up his mind to recall him from his banishment. The account given by Bishop of Carlisle of Norfolk's battles in the Holy Land and his honourable death in the cause of Christianity also exhibit him as a valiant man, perfectly innocent of the crime hurled against him. He suffers great hardships for the sake of his master but his spirit helps to bring about the political regeneration of England.

10. RICHARD'S FAVOURITES

Bushy, Bagot, Green and Wiltshire are the boon companions of King Richard. They are his constant associates

and completely capture his soul, so that he is entirely guided by them. They are base people who for their own ends surround the King with mean amusements, and persuade him to find money for his evil deeds by taxation. They act as trusted followers and wise counsellors of Richard, but they are the direct cause of his mis-government and his consequent downfall. Stubbs speaks of them as "a body of courtiers, greedy of wealth, greedy of land and titles, careless of the royal reputation and national creed, constantly working to obtain influence for the heads of one or other of its factions, using office for the enrichment of its own members, containing in itself all the germs of future trouble." These remarks are fully illustrated by the conduct of these favourites in the play. Northumberland calls them flatterers who basely lead the king. Bolingbroke in his judicial capacity gives the verdict against them in following terms :—

"You have misled a prince, a royal king,
A happy gentleman in blood and lineament,
All you unhappied and disfigured cling."

The Commons hated them and cursed them as persons who would tear the common people into pieces. The Gardener compares them to the weeds in the garden of the king's realm, "that seemed in eating him to hold him up." In fact there is not one relieving feature in any one of these flatterers and favourites of Richard. At the first indication of Richard's misfortune they disperse for their own safety, leaving poor Richard in the lurch. And they were the men to whom Richard had farmed out his kingdom. They do not show any sense of responsibility for the high offices they held, and run away for their life without the least moral scruple or feeling of pity for Richard. They are only fairweather friends and rank flatterers, whose only mission in life is to act as parasites and to pamper themselves at the expense of others.

DRAMATIS PERSONÆ.

KING RICHARD the Second.
JOHN OF GAUNT, Duke of Lancaster, } uncles to the
EDMUND OF LANGLEY, Duke of York. } King.
HENRY; surnamed Bolingbroke, Duke of Hereford, son to John of Gaunt; afterwards King Henry IV.
DUKE OF AUMERLE, son to the Duke of York.
THOMAS MOWBRAY, Duke of Norfolk.
DUKE OF SURREY.
EARL OF SALISBURY.
LORD BERKELEY.
BUSHY, }
BAGOT, } servants to King Richard.
GREEN, }
EARL OF NORTHUMBERLAND.
HENRY PERCY, surnamed Hotspur, his son.
LORD ROSS.
LORD WILLOUGHBY.
LORD FITZAWATER.
Bishop of Carlisle.
Abbot of Westminster.
Lord Marshal.
SIR STEPHEN SCROOP.
S R PIERCE of Exton.
Captain of a band of Welshmen.
Queen to King Richard.
DUCHESS OF YORK.
DUCHESS OF GLOUCESTER.
Ladies attending on the Queen.
Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper, Messenger, Groom, and other Attendants.

SCENE—*England and Wales.*

THE TRAGEDY OF KING RICHARD II

ACT I.

SCENE I. *Windsor Castle.*

Enter KING RICHARD, JOHN OF GAUNT, *with other* Nobles *and* Attendants.

K. RICHARD. Old John of Gaunt, time-honour'd[1] Lancaster.
Hast thou, according to thy oath and band,[2]
Brought hither Henry Hereford thy bold son.
Here to make good the boisterous[3] late appeal,[4]
Which then our leisure would not let us hear.
Against the Duke of Norfolk, Thomas Mowbray?

GAUNT. I have, my liege.

K. RICHARD. Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient[5] malice;
Or worthily,[6] as a good subject should,
On some known ground of treachery in him?

GAUNT. As near as I could sift him on that argument,[7]
On some apparent[8] danger seen in him
Aim'd at your highness, no inveterate[9] Malice.

K. RICHARD. Then, call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak;
High-stomach'd[10] are they both and full of ire,
In rage deaf as the sea, hasty as fire.

Enter BOLINGBROKE *and* MOWBRAY.

BOLINGBROKE. Many years of happy days befal
My gracious sovereign, my most loving liege!

MOWBRAY. Each day still better other's happiness;
Until the heavens, envying earth's good hap,[11]
Add an immortal[14] title to your crown!

1. Venerable, hoary.
2. Bond sworn by you; pledge given by you under oath.
3. Rude charge of treason recently brought.
4. Impeach
5. On account of some long standing grudge or enmity.
6. With good reason.
7. Subject-matter.
8. Manifest treason, obvious treachery.
9. Deep-seated spite or grudge.
10. Proud, arrogant.
11. Happiness.
12. A title or claim to immortality.

THE TRAGEDY OF KING RICHARD II.

ACT I.

SCENE I. *Windsor Castle.*

Enter KING RICHARD, JOHN OF GAUNT, *with other* Nobles *and* Attendants.

K. Rich. Old John of Gaunt, venerable Duke of Lancaster, have you, in obedience to the bond that you have given under oath, brought here your bold son Henry, Duke of Hereford, in order that he may prove his violent charge (of treason), which at the time we were too busy to hear, against Thomas Mowbray, Duke of Norfolk?

Gaunt. Yes, your majesty.

K. Rich. Have you also tried to ascertain in conversation whether his accusation is in consequence of some long standing personal enmity, or whether it is brought with good reason, as befits a loyal subject, on the ground of some manifest act of treason committed by him?

Gaunt. As far as I could make out by questioning him on that subject, it is on account of some manifest treason aimed at your majesty, not any ancient, deep rooted grudge.

K. Rich. In that case let them be summoned to appear before us; let the accuser and the accused confront each other boldly and we will hear them speak out freely. They are both proud and haughty and easily roused, in their anger as deaf to reason as the stormy sea and as quickly kindled into a blaze as fire itself.

Enter BOLINGBROKE *and* MOWBRAY.

Boling. May your life be long and prosperous, my gracious sovereign, my most loving lord!

Mowbray. May each day be happier than its predecessor until heaven, jealous of the earth's good fortune (in having you as king), adds to your glory as king on earth by making you immortal!

K. RICHARD. We thank you both: yet one but flatters us,
As well appeareth by the cause you come;
Namely, to appeal each other of high treason.
Cousin of Hereford, what dost thou object
Against the Duke of Norfolk, Thomas Mowbray?

BOLINGBROKE. First, heaven be the record[1] to my speech!
In the devotion of a subject's love,
Tendering[2] the precious safety of my prince
And free from other misbegotten[3] hate,
Come I appellant[4] to this princely presence.
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well: for what I speak
My body shall make good[5] upon this earth,
Or my divine soul answer[6] it in heaven.
Thou art a traitor and a miscreant[7]
Too good[8] to be so and too bad to live.
Since the more fair and crystal[9] is the sky,
The uglier seem the clouds that in it fly.
Once more, the more to aggravate[10] the note,
With a foul traitor's name stuff I thy throat;
And wish, so please my sovereign, are I move,
What my tongue speaks my right drawn[11] sword may prove.

MOWBRAY. Let not my cold words here accuse[12] my zeal:
'Tis not the trial of a woman's war,
The bitter clamour of two eager[13] tongues,
Can arbitrate this cause betwixt us twain;
The blood is hot that must be cool'd for this;
Yet can I not of such tame patience boast
As to be hush'd[14] and nought at all to say:
First, the fair reverence of your highness curbs[15] me
From giving rains and spurs to my free speeeh;
Which else would post[16] until it had return'd
These forms of treason[17] doubled[18] down his throat

1. Witness
2. Holding dear, anxious for.
3. Ill-conceived hatred, *i.e.*, having a base origin.
4. Accuser.
5. Prove.
6. Answer for it.
7. A vile wretch, a pernicious villain.
8. Too nobly born.
9. Clear, transparent.
10. To emphasise your dishonour.
11. Drawn in a right cause.
12. Prove me guilty of lack of enthusiasm.
13. Sharp, bitter.
14. Silent.
15. Restrains, checks.
16. Hasten or hurry like a messenger on horseback.
17. These words 'traitor and miscreant'.
18. With twofold insult.

K. Rich. Thanks very much to you both or your good wishes : but one of you is only an insincere flatterer as is clearly proved by the cause for which you appear before me, which is, to accuse each other of high treason. Cousin of Hereford, what charge do you bring againt Thomas Mowbray Duke of Norfolk ?

Boling. First, may God bear witness to the truth of what I say ! I come as an accuser into this royal presence, prompted by the solicitude of a loving subject who holds dear the safety of his king and not by any unworthy malice. Now I speak to you, Thomas Mowbray, mark my words carefully ; what I say I will prove at the peril of my life here on earth, or, if I fail, my immortal soul shall answer for it before God in heaven. You are a traitor and a vile wretch : you are too well born to be a traitor, and a wretch, and being so, you are too vile to live, since the clearer and more transparently bright the sky, the darker appear the clouds that run across it. Once again to add to your dishonour, I force down your throat and make you swallow the disgraceful name of 'traitor' ; and I desire, if my king so please, that I may before I go prove my words by my sword drawn in a just cause.

Mowbray. Let not my coolness cast doubt upon my earnestness : it is not by such a combat as women engage in, the bitter and noisy duel of words, that the quarrel between us two can be decided ; hot blood must be cooled by being shed (though I am no braggart) yet I do not possess such meekness and patience as to be frightened into silence, having no word to say ; first the respect that is due to your Majesty restrains me from speaking with that full freedom which I would otherwise hasten to indulge in until I had crammed these epithets " traitor" and " miscreant" down his throat with redoubled force. If I may ignore his

Setting aside his high blood's royalty,
And let him[1] be no kinsman to my liege,
I do defy him, and I spit at him;
Call him a slanderous coward and a villain;
Which to maintain I would allow him odds,[2]
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,[3]
Where ever Englishman durst set his foot
Mean time let this[4] defend my loyalty.
By all my hopes, most falsely doth he lie.

BOLINGBROKE. Pale trembling coward, there I throw my gage,[5]
Disclaiming here the kindred,[6] of the king,
And lay aside my high blood's royalty.
Which fear, not reverence, makes thee to except[7]
If guilty dread have left thee so much strength,
As to take up mine honour's pawn[8] then stoop:
By that and all the rites of knighthood else,
Will I make good against thee, arm to arm,
What I have spoke, or thou canst worse devise.

MOWBRAY. I take it up; and by that sword I swear,
Which gently laid my knighthood on my shoulder,
I'll answer thee in any fair[9] degree,
Or chivalrous design of knightly trial[10]:
And when I mount, alive may I not light[11],
If I be traitor or unjustly fight!

K. RICHARD. What doth our cousin lay to Mowbray's charge?
It must be great that can inherit[12] us
So much as of a thought of ill in him.

BOLINGBROKE Look, what I speak, my life shall prove it true:
That Mowbray hath received eight thousand nobles
In name of lendings[13] for your highness's soldiers.

1. Supposing for the time being that he is not.
2. An advantage in the fight.
3. Uninhabitable.
4. This statement that I make.
5. Lit, pledge: a glove or gauntlet as a symbol of challenge.
6. Relationship to.
7. Take exception or objection to.
8. Pledge of sincerity and truth, *i.e.* his gage or glove.
9. To any length that is compatible with the honour of knighthood.
10. Personal combat prescribed by the laws of knighthood.
11. Alight, descend.
12. Make us possess.
13. Money obtained as a loan or advance for payment of.

royal birth and assume for the moment that he is not related to my lord, then I hurl defiance and contempt at him ; I declare that he is a lying coward and a scoundrel : and to prove the truth of my charge I would allow him an advantage and meet him in combat even if I were obliged to go on foot to cold mountainous regions, *e.g*, the Alpine range or any uninhabitable land where an Englishman ever ventured to go. Until then, let this be the defence of my loyalty that I swear by all that I hope for here and hereafter that he lies most foully.

Boling. You pale-faced shrinking coward, there I throw down my gauntlet or glove ; I renounce for the time my relationship to the king and my royal birth which you have put forward as an excuse for not fighting not through any respect for the king but of your fear of me. If guilty fear has left you that much of strength which will enable you to take up my glove, the pledge of my birth, then bend down to pick it up. I swear by my glove and by all the ceremonies (usages) of chivalry that I will prove against you man to man in personal combat all these charges that I have brought or any more insulting ones that you may think of.

Mowbray. I take up your challenge ; and I swear by the sword with which the king touched me gently on the shoulder while conferring knighthood on me, I will give you satisfaction on any fair terms or in any combat prescribed by the laws of chivalry : and when I mount my horse for the combat may I never dismount alive if I am a traitor, or if I am fighting in a bad cause !

K. Rich. What is our cousin's accusation against Mowbray ? It must be something very serious that can cause us to entertain so much as a thought of evil in him.

Boling. Listen, I am ready to stake my life on the truth of what I am about to say : I say that Mowbray has obtained eight thousand gold coins as an advance for the payment of

The which he hath detained for lewd[1] employments,
Like a false traitor and injurious[2] villain.
Besides I say and will in battle prove,
Or here or elsewhere to the furthest verge
That ever was survey'd by English eye,
That all the treasons for these eighteen years
Complotted and contrived[3] in this land
Fetch[4] from false Mowbray their first head and spring,
Further I say and further will maintain
Upon his bad life to make all this good,
That he did plot the Duke of Gloucester's death,
Suggest[5] his soon-believing adversaries,
And consequently, like a traitor coward.
Sluiced out[6] his innocent soul through streams of blood;
Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth,
To me for justice and rough chastisement;
And, by the glorious worth of my descent,
This arm shall do it or this life be spent.

K. RICHARD. How high a pitch[7] his resolution soars!
Thomas of Norfolk, what say'st thou to this?

MOWBRAY. O, let my sovereign turn away his face
And bid his ears a little while be deaf,
Till I have told this slander[8] of his blood,
How God and good men hate so foul a liar.

K. RICHARD. Mowbray, impartial are our eyes and ears;
Were he my brother, nay, my kingdom's heir,
As he is but my father's brother's son,
Now, by my sceptre's awe[9] I make a vow,
Such neighbour nearness[10] to our sacred blood
Should nothing privilege him, nor partialize[11]
The unstooping firmness of my upright soul:
He is our subject, Mowbray; so art thou:

1. Base uses or purposes.
2. Dangerous, pernicious.
3. Plotted and devised.
4. Draw.
5. Incite.
6. Let out impetuously as through a flood-gate.
7. The highest point to which a hawk soars in falconry.
8. Slanderer this man who has brought disgrace on his noble race.
9. My great royal authority or power.
10. Close relationship.
11. Make partial.

your Majesty's soldiers, which he has kept to himself for his own unworthy purposes like a false-hearted traitor and pernicious villain. Moreover I declare and will prove it in personal combat either here or in the most distant country which Englishmen have never seen, that all the plots and conspiracies hatched and devised in this country for the last eighteen years owe their origin to the traitor Mowbray. Yet again I declare and, morever, will engage to prove it by taking his evil life in mortal combat that he is responsible for the Duke of Gloucester's death, that he incited his credulous enemies and accordingly like a treacherous sneak let out his inoffensive life through the floodgate of his blood: this blood, like that of the murdered Abet, cries out to me his nephew even from the voiceless recesses of the earth for justice and stern punishment, and I swear by the great nobility of my birth that I will avenge the murder or perish in the attempt.

K. Rich. To what a tremendous height his intention flies! Thomas of Norfolk, what is your answer to these charges?

Mowbray. Let my king avert his head and close his ears while I tell this man, who is a disgrace to his royal race how such a false liar is hated alike in heaven and on earth.

K. Rich. We have no bias either way, Mowbray. Even if he were my brother, nay my heir instead of being, as he is. only my cousin, I swear by my awe-inspiring sceptre that his close relationship to my sacred self would in no way give him any advantage, nor make partial my honest nature that will not stoop to any act of partiality. He is our subject

Free speech and fearless I to thee allow.

MOWBRAY. Then, Bloingbroke, as low as to thy heart,
Through the false passage of thy throat, thou liest
Three parts of that receipt[1] I had for Calais
Disbursed[2] I duly to his highness' soldiers ;
The other part reserved I by consent.
For that my sovereign liege was in my debt
Upon *remainder of a dear account*,[3]
Since last I went to France to fetch his queen.
Now swallow down that lie. For Gloucester's death,
I slew him not ; but to my own disgrace
Neglected my sworn duty in that case.
For you, my noble Lord of Lancaster,
The honourable father to my foe,
Once did I lay an ambush for your life,
A trespass[4] that doth vex my grieved soul ;
But ere I last received the sacrament
I did confess it, and exactly[5] begg'd
Your grace's pardon, and I hope I had it.
This is my fault ; as for the rest appeal'd[6]
It issues from the rancour of a villain
A recreant[7] and most degenerate traitor :
Which in myself I boldly will defend ;
And interchangeably[8] hurl down my gage
Upon this overweening[9] traitor's foot,
To prove myself a loyal gentleman
Even in the best blood chamber'd in[10] his bosom.
In haste whereof, most heartily I pray
Your highness to assign our trial day.

K. RICHARD. Wrath-kindled gentlemen, be ruled by me ;
Let's purge this cholor[11] without letting blood;
This we prescribe, though no physician ;
Deep malice makes too deep incision ;
Forget, forgive ; conclude[12] and be agreed ;
Our doctors say this is no month to bleed.
Good uncle, let this end where it begun ;

1. Money received.
2. Distributed.
3. Part of a heavy debt still due.
4. A sin, a criminal act.
5. Fully, precisely.
6. Brought as an accusation against me.
7. Coward.
8. As an answer to his challenge.
9. Presumptuous arrogant.
10. Contained.
11. Anger, one of the 'humours'.
12. Come to an agreement.

like you, Mowbray : so you may freely and frankly speak out.

Mowbray. Then, Bolingbroke, you lie down your throat to the very depths of your heart. I properly distributed to his Majesty's soldiers three-fourths of the money I had received at Calais ; the rest I kept to myself by agreement with the king as balance of a heavy debt which he owed to me, when I went to France to escort his queen to England. Now confess that you are a liar and withdraw the lie. As for Gloucester's death, I did not murder him, though to my shame I was slack in my sacred duty in that matter. As for you, noble Duke of Lancaster, the honourable father of my enemy, I confess I on one occasion conspired against your life—a sin that greatly worries my distressed mind ; but I confessed it before I last partook of the sacrament and asked your pardon in the fullest manner, which I hope you granted me. This is the whole of my offence as regards the other charges brought against me, they are malicious invention of a scoundrel, a cowardly and base traitor. What I say I will stoutly maintain in my own person ; and in reply to his challenge I fling down my glove at the feet of this arrogant villain in order to prove myself to be a faithful subject by shedding his best heart's blood, for the hastening of which proof I humbly beseach your Majesty to appoint a day for the combat.

K. Rich. Submit yourself to be governed by me, you two angry men ; let us cure this disease of anger without bleeding, this is the cure I suggest, though I am no doctor. A deep-seated enmity like yours would cut the flesh too deep ; so forget and forgive, come to terms and make peace ; the doctors say that this is not the season for blood-letting. Uncle Gaunt, let this thing stop in the very beginning.

We'll calm the Duke of Norfolk, you your son.
GAUNT. To be a make-peace[1] shall become my age :
Throw down, my son, the Duke of Norfolk's gage.
K RICHARD. And, Norfolk, throw down his.
GAUNT. When, Harry, when ?
Obedience bids I should not bid again.
K. RICHARD Norfolk, throw down, we bid ; there is no boot.[2]
MOWBRAY. Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame :
The one my duty owes ; but my fair name,
Despite of death that lives upon my grave,
To dark dishonour's use thou shalt not have.
I am disgraced, *impeach'd and baffled*[3] here,
Pierced to the soul with slander's venom'd spear.
The which no balm can cure his heart-blood
Which breathed this poison
K. RICHARD Rage must he withstood ;
Give me his gage ; lions make leopards tame.
MOWBRAY, Yea, but not change his spots : take but my shame,
And I resign my gage. My dear dear lord.
The purest treasure mortal[4] times afford
Is spotless reputation ; that away.
Men are but gilded loam[5] or painted clay.
A jewel in a ten-times barr'd-up chest
Is a bold spirit in a loyal breast.
Mine honour is my life ; both grow in one ;
Take honour from me, and my life is done :
Then, dear my liege, mine honour let me try ;
In that I live and for that will I die
K. RICHARD. Cousin, throw up[6] your gage ; do you begin.
BOLINGBROKE. O, God defend my soul from such deep sin !
Shall I seem crest-fall'n[7] in my father's sight ?
Or with pale beggar-fear[8] impeach[9] my height

1. Peace-maker.
2. No use in refusing.
honour
3. Accused and abused.
4. The life of man.
5. Earth, clay.
6. Give up.
7. Humbled, humiliated.
8. Fear such as becomes a wretched beggar.
9. Do dishonour to my noble birth.

You pacify your son, as I the Duke of Norfolk.

Gaunt. It perfectly suits my old age to be a peace-maker : return, my son, the Duke of Norfolk's pledge.

K. Rich. Duke of Norfolk, return his pledge, I command.

Gaunt. How long are we to wait, Harry ? Your duty to me as a son demands that I should not have to repeat my command.

K. Rich. Norfolk, throw down the glove, I command ; it is no use refusing when your king commands.

Mowbray. I kneel at your feet, my great king my life is at your disposal but not my honour. I am in duty bound to lay down my life at your command, but my good name which lives upon my tomb in spite of death I will not place at your disposal to bring disgrace upon it. I am dishonoured, accused and utterly disgraced ; I am wounded to the heart with the poisoned shaft of accusation which wound only the heart-blood of him, who uttered these venomous charges, can cure.

K. Rich. Passion must be subdued. Give up his glove to me ; a lion may cow a leopard.

Mowbray. Yes, but he cannot change his (ferocious) nature or instincts. If you only take away the dishonour brought on me by these slanders, then I will at once give up his pledge. My beloved king, the most priceless possession of man in this life is his untarnished fame ; his fair name lost, a man is only common clay or earth, however beautified and adorned. A brave spirit in faithful heart is like a priceless gem in strongly guarded chest. My honour and my life are bound up together and inseparable, so that if you take the one, you take the other also. Then my lord, let me put my honour to the test of personal combat. I live, move and have my being in my honour and I am prepared to die for it.

K. Rich. Cousin, give up the glove ; you make the first move.

Boling. May God save me from such a great disgrace ! Shall I look humiliated in the presence of my father ? Or shall I bring disgrace upon my noble birth by looking pale

Before this out-dared[1] dastard? Ere my tongue
Shall wound mine honour with such feeble wrong[2].
Or *sound so base a parle*[3] my teeth shall tear
The slavish motive[4] of recanting fear,
And spit it bleeding in his high disgrace.
Where shame doth harbour[5] even in Mowbray's face. [*Exit Gaunt.*

K. RICHARD. We were not born to sue, but to command;
Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon Saint Lambert's day;
There shall your swords and lances arbitrate[6]
The swelling difference of your settled hate:
Since we can not atone[7] you, we shall see
Justice design the victor's chivalry
Lord marshal, command our officers at arms.
Be ready to direct these home alarms.[8]
[*Exeunt.*

SCENE II. *The Duke of Lancaster's palace,*

Enter JOHN OF GAUNT *with the* DUCHESS OF GLOUCESTER.

GAUNT. Alas, *the part I had in Woodstock's blood*[9]
Doth more solicit me than your exclaims.[10]
To stir against the butchers of his life!
But since correction[11] lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel[12] to the will of heaven;
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offender's heads

DUCHESS. Finds brotherhood in thee no sharper spur?
Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven *vials of his sacred blood*,[13]

1. Frightened cowards.
2. The wrong of speaking so weakly.
3. Ask for price.
4. Instrument, *i.e.*, the tongue.
5. Dwell.
6. Decide.
7. Reconcile.
8. Domestic differences.
9. My relationship to the Duke of Gloucester
10. Exclamations, outcries.
11. Punishment.
12. Let us entrust our wrong to.
13. Vessels filled with his royal blood.

through fear such as becomes a beggar in the presence of this coward frightened by my defiance. Before my tongue shall dishonour me by doing the wrong of speaking in such a feeble, cowardly tone or basely make overtures for peace, with my teeth I shall tear it, the servile instrument of my fear in withdrawing what I have boldly said and spit bleeding with bitter insult in Mowbray's face where dishonour dwells as if it were its home. (*Exit Gaunt*).

K. Rich. The king never begs but always commands; since you will not make up your differences at our royal command, we order you on pain of your life to appear at Coventry on St. Lambert's day; there your arms will settle your growing differences which are the outcome of your long standing enmity: since we cannot reconcile you, justice shall decide by giving victory to one or the other which is the true knight. Lord Marshal, order our officers at arms to be ready to conduct the settlement of these domestic quarrels.

SCENE II. *The Duke of Lancaster's palace.*

Enter John of Gaunt *with the* Duchess of Gloucester.

Gaunt. Alas, my relationship to the Duke of Gloucester urges me more than your outcries to take revenge upon his murderers! But as the punishment of the criminals is in the power of him (the king) who committed the crime that we cannot punish, let us leave our grievance to be redressed by God who, when the proper time comes, will visit the murderers with stern punishment.

Duchess. Does not the fact of the murdered man being your brother goad you on to move to vigorous action? Has love in you lost all its warmth because of the coldness of your blood in old age? The seven sons of Edward III of whom you are one were like seven vessels filled with his sacred

Or seven fair branches springing from one root :
Some of those seven *are dried by nature's* course[1]
Some of those branches by the Destinies[2] cut ;
But Thomas, my dear lord, my life, my Gloucester,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal roor,
Is crack'd, and all the precious liquor spilt,
Is hack'd down, and his summer leaves all faded.
By envy's[3] hand and murder's bloody axe.
Ah, Gaunt, his blood was thine ! that bed, that womb,
That metal, that self-mould,[4] that fashion'd thee
Made him a man ; and though thou livest and breathest,
Yet art thou slain in him : thou dost consent
In some large measure to thy father's death,
In that thou seest thy wretched brother die,
Who was the model[5] of thy father's life.
Call it not patience, Gaunt ; it is despair :
In suffering thus thy brother to be slaughter'd,
Thou showest the *naked pathway to thy life,*[6]
Teaching stern murder show to butcher thee :
That which in mean men we intitle[7] patience
Is pale cold cowardice in noble breasts.
What shall I say ? to safeguard thine own life,
The best way is to venge[8] my Gloucester's death.

GAUNT. God's is the quarrel ; for God's substitute[9],
His deputy *anointed in His sight*[10],
Hath caused his heath : the which if wrongfully,
Let heaven revenge ; for I may never lift
An angry arm against His minister[11].

DUCHESS. Where then, alas, may I complain myself ?

GAUNT. To God, the widow's champion and defence.

1. Died a natural death.

2. The Fates of Greek mythology. *viz*, Clotho, Lachesis and Atropos.

3. Malice.

4. Selfsame mould.

5. Image.

6. The easiest way of taking your life.

7. Call forbearance.

8. Avenge.

9. Regent.

10. Consecrated in his presence, *i.e.* in the church :

11. Servant, *i.e.*, the King.

blood or like seven fair branches of one tree : some of them have died a natural death and some of them have been slain by the Fates (died a violent death). But Thomas, Duke of Gloucester, my beloved husband, dearer to me than my life is one vessel full of Edward's royal blood which has been broken and all the vital blood thereof spilt, is one goodly branch of the royal tree which has been cut down and all the green leaves thereof made to wither by traitors and murderers. Why John of Gaunt, he and you were of the same race ; he was born of the same parents as yourself ; and though you are alive yet you have died in his death : you are largely a party to your father's death because you take the murder of your brother, who was the image of your father, lying down. This is not forbearance properly so called, but it is despondency ; by submitting to your brother's murder like this you teach your enemies the easiest means of taking your life, showing the pitiless murderers how to murder you ; what passes for forbearance in common folk is base fear in people of the higher ranks. How shall I put it ? Certainly, the best way to protect your own life is by securing the punishment of my husband's murderers.

Gaunt. In this case vengeance rests with God, because God's regent, his vicegerent consecrated in his presence (in the church) is responsible for the murder : if it is a crime God will avenge it ; let me never raise my avenging hand against God's agent on earth.

Duchess. To whom, then, am I to address my, appeal ?

Gaunt. To God, the vindicator and protector of the widow.

DUCHESS. Why, then, I will. Farewell, old Gaunt.
Thou goest to Coventry, there to behold
Our cousin Hereford and fell[1] Mowbray fight :
O, sit my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast !
Or, if misfortune miss the first career,[2]
Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back,
And throw the rider heahlong in the lists,
A caitiff [3]recreant to my cousin Hereford !
Farewell, old Gaunt : thy sometimes, brother's wife
With her companion grief must end her life.

GAUNT. Sister, farewell ; I must to Coventry :
As much good stay with thee as go with me !

DUCHESS. Yet one word more : grief boundeth where it falls,
Not with the empty hollowness, but weight :
I take my leave before I have begun,
For sorrow ends not when it seemeth done.
Commend[4] me to thy brother, Edmund York.
Lo, this is all :—nay, yet depart not so ;
Though this be all, do not so quickly go ;
I shall remember more. Bid him—ah, what[5] ?—
With all good speed at Plashy visit me.
Alack, and what shall good old York there see
But empty lodgings[6] and unfurnish'd walls,
Unpeopled offices[7], untrodden stones ?
And what hear there for welcome but my groans ?
Therefore commend me ; let him not come there,
To seek out sorrow that dwells every where.
Desolate, desolate, will I hence and die :
The last leave of thee takes my weeping eye.
[*Exeunt.*

1. Cruel.
2. Charge.
3. A coward beaten by.
4. Remember me.
5. What was I about to say ?
6. Apartments.
7. Servants' quarters.

Duchess. So be it. Good-bye, old man : you are off to Coventry where you will see my nephew Hereford meet cruel Mowbray in a deadly combat : may my husband's murder add weight and force to Hereford's spear so that it may piece the murderer Mowbray's heart ! Or if disaster does not overtake Mowbray at the first onset, may the weight of his crimes break his charge's back so that he may be hurled precipitately into the arena, a coward vanquished by my nephew Hereford ! Good-bye, old Gaunt : your former brother's wife will pass the rest of her life with sorrow for her mate.

Gaunt. Good-bye, sister ; I have got to go to Coventry : may you who remain here prosper as much as I who go hence !

Duchess. Yet I should like to say one word more : my grief bounds and rebounds, *i.e.*, rises again and again not because it is empty like tennis balls but because it is heavy. I finish my tale of grief before I have properly begun, for grief is not really done with and finished when it appears to be so. Remember to me your brother, Duke of York. Now, I have finished :—yet do not leave me so abruptly : wait a little, I shall entrust you with other commissions which I shall presently think of. Ask him—what was I going to say ?—to visit me as soon as possible at Plashy. Alas, what good is his going there ? He will find there lonely rooms, bare, untapestried walls, unoccupied servants' quarters, and floors where no one walks. What sounds will greet him except those of my grief ? So remember me to him, but do not ask him to visit me ; sorrow is to be found everywhere, so one need not take pains to find it out. I shall live and die a lonely, cheerless woman, for the last time my tearful eyes look on you, *i.e.*, I say my last farewell to you.

SCENE III. *The lists at Coventry.*

Enter the Lord Marshal *and the* DUKE OF AUMERLE.

MARSHAL. My Lord Aumerle, is Harry Hereford arm'd ?

AUMERLE. Yea, at all points[1] ; and longs to enter in.

MARSHAL. The Duke of Norfolk, sprightfully[2] and bold,
Stays but the summons of the appellant's trumpet.

AUMERLE. Why, then, the champions[3] are prepared, and stay.
For nothing but his majesty's approach.

The trumpets sound, the KING *enters with his nobles*, GAUNT, BUSHY, BAGOT, GREEN, *others. When they are set*, enter MOWBRAY *in arms, defendant, with a* Herald.

K. RICHARD. Marshal, demand of yonder champion.
The cause of his arrival here in arms :
Ask him his name and orderly[4] proceed
To swear him in the justice of his cause.

MARSHAL. In God's name and the king's, say who thou art
And why thou comest thus knightly clad in arms,
Against what man thou comest, and what thy quarrel[5] :
Speak truly, on thy knighthood and thy oath ;
As so defend thee heaven and thy valour !

MOWBRAY. My name is Thomas Mowbray, Duke of Norfolk ;
Who hither come engaged[6] by my oath—
Which God defend[7] a knight should violate !—
Both to defend my loyalty and truth
To God, my king and my succeeding issue[8],
Against the Duke of Hereford that appeals me ;
And, by the grace of God and this mine arm,
To prove him, in defending of myself,
A traitor to My God, my king, and me :
And as I truly fight, defend me heaven !

1. Completely, cap-a-pie, *i.e.*, from head to foot.
2. Cheerfully.
3. Fighters, combatants.
4. In proper order.
5. Cause of complaint.
6. Pledged, committed.
7. Forbid.
8. Descendants.

SCENE III. *The lists at Coventry.*

Enter the Lord Marshal *and the* Duke of Aumerle.

Marshal. My Lord Aumerle, is the Duke of Hereford ready for the fight?

Aumerle. Yes, he is armed *cap-a-pie, i.e.*, from head to foot and is anxious to begin.

Marshal. The Duke of Norfolk cheerfully and boldly awaits only the sound of the challenger's trumpet.

Aumerle. In that case, the combatants being ready, nothing keeps them from fighting except the arrival of the king.

The trumpets sound, and the King *enters with his nobles,* Gaunt, Bushy, Bagot, Green, *and others. When they are set* (seated), *enter* Mowbray *in arms, defendant, with a* Herald.

K. Rich. My Lord Marshal, call upon that combatant there to explain why he comes here armed: demand his name and in accordance with formalities make him take an oath as to the rightness of his quarrel.

Marshal. In the name of your God and your king tell me who you are, what brings you here armed like a knight, with whom you wish to fight and what is your cause of complaint: as you hope to have the help of God and your own courage, say nothing but the truth by your knightly honour and your pledge.

Mowbray. I am Thomas Mowbray, Duke of Norfolk. I come here on account of my pledged word—a word which God forbid a knight should break—to vindicate my honour and fidelity to God, my king and my descendants against the accusations of the Duke of Hereford and by the favour of God and my strength to prove him, while vindicating myself, to be faithless to my God, my king and myself. May God help me as I fight in a good cause!

The trumpets sound. Enter BOLINGBROKE, appellant, *in armour, with a* Herald.

K. RICHARD. Marshal, ask yonder knight in arms,
Both who he is and why he cometh hither
Thus plated[1] in *habiliments*[2] *of war*,
And formally, according to our law,
Depose[3] him in the justice of his cause.

MARSHAL. What is thy name? and wherefore comest thou hither,
Before King Richard in his royal lists?
Against whom comest thou? and what's thy quarrel?
Speak like a true knight, so defend the heaven!

BOLINGBROKE. Harry of Hereford, Lancaster and Derby
Am I; who ready here do stand in arms,
To prove, by God's grace and my body's valour,
In lists,[4] on Thomas Mowbray, Duke of Norfolk,
That he is a traitor, foul and dangerous,
To God of heaven, King Richard and to me;
And as I truly fight, defend me heavan!

MARSHAL. On pain of death, no person be so bold
Or daring-hardy as to touch the lists,
Except the marshal and such officers
Appointed to direct these fair[5] designs.

BOLINGBROKE. Lord marshal, let me kiss my sovereign's hand,
And bow my knee before his majesty:
For Mowbray and myself are like two men
That vow a long and weary pilgrimage[6],
Then let us take a ceremonious[7] leave
And loving farewell of our several friends.

MARSHAL. The appellant in all duty greets your highness,
And craves to kiss your hand and take his leave.

1. Clad in plate armour.
2. Warlike dress.
3. Take his evidence or deposition.
4. Arena, enclosure for a combat.
5. These affairs of honour.
6. Journey.
7. With due formalities.

The trumpets sound. Enter Bolingbroke, *appellant* (accuser), *in armour, with a* Herald.

K. Rich. My Lord Marshal, demand of that armed knight, his name and his object in coming here clad in plate armour and with due ceremony prescribed by the law of the land make him swear to the justness of his cause.

Marshal. Who are you ? Why do you come here into the presence of King Richard in the arena ? Who is your enemy and what is the subject-matter of your complaint ? As you hope for God's help, speak the truth like a true knight !

Boling. My name is Harry of Hereford, Lancaster and Derby ; I come here armed to prove, by God's favour and my courage in this enclosure that Thomas Mowbray, Duke of Norfolk, is a base and a pernicious wretch, treacherous to God, King Richard and to me. May God help me as my cause is just !

Marshal. If a man be so presumptuous and audacious as to touch the lists except myself and such other officers as are entrusted with the duty of conducting these honourable arrangements, he will be so on penalty of losing his life.

Boling. My lord Marshal, permit me to kiss the King's hand and kneel before him. Mowbray and myself are as it were determined to start on a long and difficult journey , so we should bid our respective friends formal and affectionate farewell.

Marshal. With due respect the accuser salutes your Majesty, begs to be allowed to kiss your hand and bid you farewell.

K. RICHARD. We will descend and fold him in our arms.
Cousin of Hereford, as thy cause is right,
So be thy fortune in this royal[1] fight!
Farewell, my blood; which if to-day thou shed,
Lament we may, but not revenge thee dead[2].

BOLINGBROKE. O, let no noble eye profane a tear
For me, if I be gored[3] with Mowbray's spear:
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.
My loving lord, I take my leave of you:
Of you, my noble cousin, Lord Aumerle;
Not sick, although I have to do with death,
But lusty,[4] young, and cheerly drawing breath.
Lo, as at English feasts, so I regreet[5]
The daintiest last, to make the end most sweet;
O thou, the earthly author of my blood,
Whose youthful spirit, in me regenerate,[6]
Doth with a twofold[7] vigour lift me up
To reach at victory above my head,
Add proof[8] unto mine armour with thy prayers;
And with thy blessings steel my lance's point,
That it may enter Mowbray's waxen[9] coat,
And furbish[10] new the name of John a Gaunt
Even in the lusty haviour[11] of his son.

GAUNT. God in thy good cause make thee prosperous!
Be swift like lightning in the execution;[12]
And let thy blows; doubly redoubled,
Fall like amazing[13] thunder on the casque[14]
Of thy adverse pernicious enemy:
Rouse up thy youthful blood, be valiant and live.

BOLINGBROKE. Mine innocency and Saint George to thrive!

MOWBRAY. However God or fortune cast my lot,

1. In the King's presence
2. When killed.
3. Pierced
4. Vigorous, full of life.
5. Greet, salute.
6. Renewed, revived.
7. His own and his father's.
8. Power of resistance.
9. Coat of mail soft as it were as wax, hence easily penetrable.
10. Give a new polish to.
11. Gallant bearing.
12. Dealing of blows.
13 Confounding, bewildering.
14. Helmet.

K. Rich. We will step down and embrace him. Cousin Hereford, your success in this combat in the King's presence be according to the justice of your quarrel. God-bye, my kinsman ; if you die in to-day's fight we shall mourn for you but we shall not avenge your death.

Boling. O, if I am pierced by Mowbray's spear let no gentlemen abuse his tears by shedding them for an unworthy man like myself. I am as sure of success in this fight with Mowbray as is the hawk when it pursues the quarry. My beloved King, I bid you good-bye and you, my cousin Aumerle ; I am not faint, though my business is with death, but I am strong, youthful and cheerful. As at English banquets, we enjoy the sweetmeats in the best course to make the end of the banquet most sweet, so I salute him who is dearest to me last of all. O you, my father, who gave me my material being, whose youthful vigour renewed in me makes me doubly strong to seize victory almost out of my reach, give additional resistance to my coat of mail, with your supplications to God and with your father's blessings harden the point of my lance so that it may pierce Mowbray's armour as if it were soft as wax and add fresh lustre to the fame of John of Gaunt by the gallant deeds of his son.

Gaunt. May God give you success in your just quarrel ! Strike your enemy with lightning rapidity ; rein your blows fast and furious like utterly bewildering thunderbolts on the helmet of the treacherous enemy opposed to you, whip up your manly spirit, be brave and win the victory.

Boling. May my own innocence and St. George, England's patron saint give me success !

Mowbray. Whatever be the issue of to-day's encounter,

There lives or dies, true to King Richard's throne,
A loyal, just and upright gentleman;
Never did captive with a freer heart
Cast off his chains of bondage and embrace
His golden uncontroll'd enfranchisement,[1]
More than my dancing[2] soul doth celebrate
This feast of battle with mine adversary.
Most mighty liege, and my companion-peers,[3]
Take from my mouth the wish of happy years:
As gentle and as jocund as to jest
Go I to fight: truth hath a quiet breast.

K. RICHARD. Farewell, my lord: securely[4] I espy
Virtue with valour couched[5] in thine eye.
Order the trial, marshal, and begin.

MARSHAL. Harry of Hereford, Lancaster and Derby,
Receive thy lance; and God defend the right!

BOLINGBROKE. Strong as a tower in hope,[6] I cry amen.

MARSHAL. Go bear this lance to Thomas, Duke of Norfolk.

FIRST HERALD. Harry of Hereford, Lancaster and Derby.
Stands here for God, his sovereign and himself,
On pain[7] to be found false and recreant,
To prove, the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king and him;
And dares[8] him to set forward to the fight.

SECOND HERALD. Here standeth Thomas Mowbray, Duke of Norfolk.
On pain to be found false and recreant,
Both to defend himself and approve[9]
Henry of Hereford, Lancaster and Derby,
To God, his sovereign and to him disloyal;
Courageously and with a free desire
Attending[10] but the signal to begin.

1. Freedom, release.
2. Rejoicing, leaping with joy.
3. Fellow nobles.
4. Confidently.
5. Lying.
6. Expectation o victory.
7. Under penalty of being.
8. Challenges him.
9. Prove.
10. Awaiting.

whether I live or die, I am a faithful, impartial and honest-man, loyal to my king : no prisoner at any time threw off the fetters with which he was bound and welcomed his sweet absolute release with a more eager heart that my rejoicing soul welcomes this fight, as sweet to me as a feast, with my enemy. My puissant lord and my fellow nobles, I wish you long and prosperous lives : I go forward to meet my enemy as calmly and as merrily as if I were going to participate in some merriment : an innocent heart never feels uneasy.

K. Rich. Good-bye my lord : I see justice, courage and self-assurance in your looks. Settle the preliminaries, marshal and let the battle begin.

Marshal. Harry of Hereford, Lancaster and Derby, take your spear : may God give victory to him who fight in the good cause.

Boling. So be it, for I am confident of the justice of my cause and that gives me strength.

Marshal. Let his spear be handed to Thomas, Duke of Norfolk.

First Herald. Here stands Harry of Hereford, Lancaster and Derby in the cause of God, his King and himself, on penalty of being judged a traitor and a coward, ready to prove by fight the Duke of Norfolk, Thomas Mowbray, treacherous to his God, his king and himself and he challenges him to come forward and fight.

Second Herald. Here stands Thomas Mowbray, Duke of Norfolk, on penalty of being judged a traitor and a coward, ready to protect himself and to prove Henry of Hereford, Lancaster and Derby, faithless to God, his king and to himself. Brave and eager, he is awaiting the sign to begin the fight.

MARSHAL. Sound, trumpets; and set forward, combatants.

[*A charge sounded.*

Stay, the king hath thrown his warder[1] down.

K. RICHARD. Let them lay by their helmets and their spears,
And both return back to their chairs again:
Withdraw with us, and let the trumpets sound
While we return these dukes what we decree
Draw near, [*A long flourish.*
And list[2] what with our council we have done.
For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered.
And for our eyes do hate the dire aspect
Of civil wounds[3] plough'd up with neighbours sword;
And for we think the eagle-winged[4] pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on[5] you
To wake[6] our peace, which in our country's cradle
Draws the sweet infant[7] breath of gentle sleep;
Which so roused up with boisterous untuned drums.
With harsh-resounding trumpets' dreadful bray,[8]
And grating shock of wrathful iron arms,
Might from our quiet confines[9] fright fair peace
And make us wade even in our kindred's blood;
Therefore, we banish you our territories:
You, cousin Hereford, upon pain of life,
Till twice five summers have enrich'd our fields
Shall not regreet our fair dominions,
But tread the stranger[10] paths of banishment.

BOLINGBROKE. Your will be done; this must my comfort be,
That sun that warms you here shall shine on me;
And those his golden beams to you here lent
Shall point[11] on me and gild[12] my banishment.

1. Truncheon or staff carried by the person who presided over single combats.
2. Listen.
3. Wounds inflicted in civil war.
4. High-soaring.
5. Incited.
6. Disturb.
7. Peace as gentle and as recently born (*i.e.*, established) as a child.
8. Noise.
9. Borders of our country.
10. Foreign, unknown.
11. Shine on me.
12. Shed lustre on, make cheerful.

Marshal. Let the trumpets be sounded and the knights advance to the charge. [*A charge sounded*] Stop, the king has flung down his truncheon.

K. Rich. Let the combatants take off their helmets and lances and go back to their seats; let the members of our Council retire with us and till we announce to these dukes our judgment let the trumpets be sounded. [*A long flourish*]. Come nearer and hear the result of our deliberations with our Council. The English soil should not be stained with the blood of those whom it has nourished (its own children); we dislike the terrible sight of wounds inflicted in civil strife by fellow-countrymen or one another; we believe that high-soaring arrogance born of limitless and inordinate ambition coupled with jealous hatred incited you to disturb the sweet peace of the realm—a peace that is gentle, tender like the sleep of a child. This gentle peace if disturbed with the discordant bearing of drum, the harsh noise of the shrill sounding trumpets, might scare away sweet peace from our peaceful land and plunge us into a bloody civil war; for these reasons you are both banished from our country; as you value your life, cousin Hereford, you must not set foot on the English soil till ten summers have come and gone but these ten years live in exile in foreign lands.

Boling. Be it so; this will be my only consolation that the sun that gives you light and heat here in England will also shed his lustre on me abroad, that the same bright sunshine will shine on me and cheer my hours of exile.

K. RICHARD. Norfolk, for thee remains a heavier doom
Which I with some unwillingness pronounce :
The sly slow hours shall not determinate[1]
The dateless limit of thy dear exile[2] ;
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life.

MOWBRAY. A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth :
A dearer merit[3], not so deep a maim[4]
As to be cast forth *in the common air*,[5]
Have I deserved at your highness' hands.
The language I have learn'd these forty years,
My native English, now I must forego
And now my tongue's use is to me no more
Than an unstringed viol[6] or a harp,
Or like a cunning[7] instrument cased up,
Or, being[8] open, put into his hands
That knows no touch to tune the harmony :
Within my mouth you have engaol'd[9] my tongue,
Doubly portcullis'd with my teeth and lips ;
And dull unfeeling[10], barren ignorance
Is made my gaoler to attend on me.
I am too old to *fawn upon a nurse*[11],
Too far in years to be a pupil now :
What is thy sentence then but speechless death,
Which robs my tongue from *breathing native breath*[12] ?

K. RICHARD. It boots[13] thee not to be compassionate[14] :
After our sentence plaining[15] comes too late.

MOWBRAY. Then thus I turn me from my country's light,
To dwell in solemn shades of endless night.

1. Limit, end.
2. Painful banishment.
3. Richer reward.
4. Wound, wrong.
5. In the wide wide world.
6. A kind of violin.
7. Skilfully made.
8. Being taken out of its case.
9. Confined, imprisoned.
10. Insensible to my suffering.
11. Depend for being taught to speak in a new language.
12. Speaking my own language.
13. Is no use.
14. Full of self-pity, *i.e.*, full of lamentation.
15. Complaining.

K. Rich. Duke of Norfolk, I pass on you a heavier sentence which with some hesitation I declare. The slow, noiseless hours will never bring to an end your endless painful banishment. I pronounce upon you a sentence of utter despair, that of never, on penalty of death, revisiting your native land.

Mowbray. A terrible punishment, my beloved king, one least expected from your Majesty. I have earned at your hands a better reward, not a cruel injury such as that of a life-long exile in foreign lands. I must now renounce my native speech which I have spoken these forty years of my life. Now my tongue will be as silent as a stringless violin or harp or as a musical instrument cleverly constructed but shut up in its case or being taken from its case given to one who does not know how to play upon it: my tongue has been by you imprisoned within my mouth, shut up by my teeth and lips as by a double portcallus or sliding door; and I shall have to live like a helpless prisoner amidst foreigners utterly innocent of my native language and hence unsympathetic towards me. I am too old to learn to talk like a child with the help of a nurse, too far advanced in life to be a learner.

The sentence pronounced on me which takes away from my tongue the privilege of natural speech and condemns it to silence is nothing but a doom of death in life.

K. Rich. It is no use indulging in self-pity: our sentence being pronounced it is too late now to lament.

Mowbray. Then there remains nothing for me but to leave my country which is like leaving the light of day: I must now live in eternal darkness.

K. RICHARD. Return again, and take an oath with thee.
Lay on our royal sword[1] your banish'd hands;
Swear by the duty that you owe to God—
Our part[2] *therein* we banish with yourselves—
To keep the oath that we administer:
You never shall, so help you truth and God!
Embrace each other's love in banishment;
Nor never look upon each other's face;
Nor never write, regreet, nor reconcile
This louring[3] tempest of your home-bred hate;
Nor never by advised[4] purpose meet
To plot, contrive, or complot any ill
'Gainst us, our state[5], our subjects, or our land.

BOLINGBROKE. I swear.

MOWBRAY. And I, to keep all this.

BOLINGBROKE. Norfolk, so far as to mine enemy:—
By this time, had the king permitted us,
One of our souls *had wander'd in the air*[6],
Banish'd this *frail sepulchre of our flesh*[7],
As now our flesh is banish'd from this land;
Confess thy treasons ere thou fly the realm[8];
Since thou hast far to go, bear not along
The clogging[9] burthen of a guilty soul

MOWBRAY. No, Bolingbroke; if ever I were traitor,
My name be blotted from the book of life,
And I from heaven banish'd as from hence!
But what thou art, God, thou, and I do know;
And all too soon, I fear, the king shall rue[10].
Farewell, my liege. Now no way can stray[11],
Save back to England, all the world's my way.
[*Exit.*

K. RICHARD. Uncle, even in the glasses[12] of thine eyes
I see thy grieved heart; thy sad aspect
Hath from the number of his banish'd years
Pluck'd four away. [*To Bolingbroke*] Six frozen winters spent,

1. The handle which forms a cross.
2. The king's share in your allegiance.
3. Frowning.
4. Deliberate, planned.
5. Royalty.
6. Become a disembodied spirit.
7. This mortal body which is grave to the soul.
8. Kingdom.
9. Hampering free movement with its weight.
10. Regret.
11. Wander from the right path.
12. Mirror.

K. Rich. Come back and swear on oath before you leave. Place your hands on the handle of my sword and swear by your duty to God—I absolve you from your allegiance to your king during your exile—this oath, that you shall not, if you care for God and truth, make up your differences and make friends with each other in your exile ; you shall not see each other nor ever in any way by writing or meeting make any attempt to remove the clouds of hatred which frowned on you at home in England ; nor shall you ever deliberately meet to conspire against your king, his royal power, his people or his kingdom.

Boling. I take the oath.

Mowbray. And I too.

Boling. Norfolk, so far as it is right to speak to my foe, I will to you. By now, if the king had allowed us to fight, one of us would have been a disembodied spirit, exiled from this grave of the human body as the body is now exiled from this country : admit your treachery before you leave the kingdom ; as you have to go a long journey, do not carry with yourself the heavy load of an unrepentant heart.

Mowbray. No Bolingbroke : if at any time I have been guilty of treason, may I lose all hopes of eternal life and be shut out from heaven as I am now shut out from my native land. But God, yourself and I know that you are traitor, and before long will have cause to regret when he comes to know you in your true character. Good-bye, my lord. Now I cannot wander from the right way wherever I may go, for except England to which I cannot come back, the whole world is open to me. [*Exit.*]

K. Rich. Uncle Gaunt, the grief of your heart is mirrored in your looks : your sorrowful face has reduced his term of exile by four years. [*To Bolingbroke*]. After six years

Return with welcome home from banishment.

BOLINGBROKE. How long a time lies in one little word!
Four lagging[1] winters and four wanton[2] springs
End in a word: such is the breath of kings.

GAUNT. I thank my liege, that *in regard of me*[3]
He shortens four years of my son's exile:
But little vantage shall I reap thereby;
For, ere the six years that he hath to spend
Can change their moons and *bring their times about*[4]
My oil-dried lamp and time bewasted[5] light
Shall be extinct[6] with age and endless night;
My inch of taper will be burnt and done,
And blindfold death[7] not let me see my son.

K. RICHARD. Why, uncle, thou hast many years to live.

GAUNT. But not a minute, king, that thou canst give:
Shorten my days thou canst with sullen sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help time to furrow me with age.
But *stop no wrinkle in his pilgrimage*,[8]
Thy word is current with him for my death,
But dead, thy kingdom cannot buy my breath.

K. RICHARD. Thy son is banish'd *upon good advice*,[9]
Whereto thy tongue *a party-verdict*[10] gave:
Why at our justice seem'st thou then to lour?

GAUNT. Things sweet to taste prove in digestion sour,
You urged me as a judge; but I had rather
You would have bid me argue like a father,
O, had it been a stranger, not my child,
To smooth[11] his fault I should have been more mild: Kind.

1. Lingering, passing slowly.
2. Luxuriant, gay.
3. Out of consideration for.
4. Cause the seasons to come round.
5. Exhausted by passage of time.
6. Extinguished.
7. Death which makes one blind.
8. Cannot prevent wrinkles from appearing in course of time.
9. After due deliberation.
10. A decision in which he took part.
11. To palliate, soften.

we shall welcome you back to England from your exile.

Boling. Four long years of banishment have been cut down with one stroke ! One word puts an end to four lingering winters and four luxuriant springs : such is the power of a king's word !

Gaunt. I am grateful to your majesty that out of consideration for me you have reduced four years of my son's banishment ; but I shall derive little benefit from it for before the remaining six years that he has to pass in exile are come and gone with their cycle of seasons, the lamp of my life of which the oil has run dry and the light of which has been diminished by time will be extinguished ; the rest of my days will be passed and ended and death which makes every one blind will not suffer me to look on my son any more.

K. Rich. Why, uncle, you will not die many years yet.

Gaunt. But king, with all your kingly power you cannot make the least addition to my life : you can reduce my life by inflicting gloomy sorrows on me and take away my miserable days but you cannot add a single day to my life. You can cause lines and wrinkles on my face but can check none of them which time brings to men in its course. You have power to cause my death but once death has overtaken me, not all your power can bring me back to life.

K. Rich. We sent your son out of the realm after careful consideration, and you yourself assented to the sentence. Why do you now appear to be angry at our decision ?

Gaunt. Food pleasing to the palate is ultimately difficult to digest. You asked me to give my verdict as a judge ; but I wish you had asked me to speak like a father. If he had not been my son but a stranger I would have been much gentler in trying to gloss over his offence but, as it is, I

A partial slander[1] sought I to avoid,
And in the sentence my own life destroy'd.
Alas, I look'd when some of you should say,
I was too strict *to make*[2] mine own *away*;
But you gave leave to my unwilling tongue
Against my will to do myself this wrong.

K. RICHARD. Cousin, farewell; and uncle, bid him so.
Six years we banish him, and he shall go.

[FLOURISH Exeunt King Richard and train.

AUMERLE. Cousin, farewell: what persence[3] must not know,
From where you do remain let paper show.

MARSHAL. My lord, no leave take I; for I will ride,
As far as land will let me, by your side.

GAUNT. O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?

BOLINGBROKE. I have too few to take my leave of you,
When the tongue's office[4] should be prodigal
To *breathe the abundant dolour*[5] of the heart.

GAUNT. Thy grief is but thy absence for a time.

BOLINGBROKE. Joy absent, grief is present for that time

GAUNT. What is six winters? they are quickly gone.

BOLINGBROKE. To men in joy; but grief makes one hour ten.

GAUNT. Call it a travel[6] that thou takest for pleasure.

BOLINGBROKE. My heart will sigh when I miscall it so,
Which finds it an inforced[7] pilgrimage.

GAUNT. The sullen passage of thy weary steps.
Esteem as foil[8] wherein thou art to set
The precious jewel of thy home return.

1. A charge of partiality or favouritism.
2. To banish.
3. Personal meetings.
4. Business, work.
5. To give an outlet to my overflowing grief.
6. Trip, journey.
7. Compulsory.
8. Set off gold or silver leaf in which a gem is set for the sake of contrast.

wanted to escape the charge of partiality being brought against me, and so in condemning him to exile I condemned myself to death. I expected that some of you would say that the sentence I was passing on my son was too severe ; but you allowed me to do violence to my heart by pronouncing this verdict, though with great reluctance.

K. Rich. Cousin Hereford, good-bye : and uncle Gaunt, you also bid him good-bye. He must pass six years in exile according to our sentence.

[*Flourish. Exeunt King Richard and train*].

Aumerle. Cousin Hereford, good-bye. Write to us from the place where you happen to be what we cannot know by being present with you.

Marshal. I do not bid you farewell yet, for I will accompany you to the sea-coast.

Gaunt. Why are you so sparing of your words that you do not acknowledge the good wishes of your friends ?

Boling. My heart is full but my words are few : at a time when I should lavishly express the grief of my too full heart, no words would suffice for my farewell to you.

Gaunt. You have occasion to grieve for only a short term of banishment.

Boling. Where there is no joy, the sorrow is all the more felt.

Gaunt. After all, six years are not a very long period.

Boling. Not if they are happily spent ; but sorrow lengthens out the period.

Gaunt. Regard it as a pleasure-trip.

Boling. To give it a wrong name even when I shall feel that it is a compulsory journey will not keep my spirits from drooping.

Gaunt. Regard your tedious wanderings as something that will increase the pleasure of your return home by contrast, just as the gold leaf increases the lustre of the gem which is set in it by contrast.

BOLINGBROKE. Nay, rather, every tedious stride I make
Will but remember[1] me *what a deal of world*[2]
I wander from the jewels[3] that I love.
Must I not serve a long apprenticehood[4]
To foreign passages,[5] and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman[6] to grief?

GAUNT. All places that the *eye of heaven*[7] visits
Are to a wise man ports and happy[8] havens.
Teach thy necessity to reason thus;
There is no virtue like necessity.
Think not the king did banish thee,
But thou the king. Woe doth the heavier sit,
Where it perceives it is but faintly borne.
Go, say I sent thee forth to purchase[9] honour
And not the king exiled thee: or suppose
Devouring pestilence hangs in our air
And thou art flying to a fresher clime:
Look, what thy soul holds dear, imagine it
To lie that way thou go'st, not whence thou comest:
Suppose the singing birds musicians.
The grass whereon thou tread'st the *presence*[10] *strew'd*,
The flowers fair ladies, and thy steps no more
Than a delightful measure[11] or a dance;
For gnarling[12] sorrow hath less power to bite
The man that mocks at it and sets it light.

BOLINGBROKE. O, who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy[13] the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic[14] summer's heat?
O, no! the apprehension[15] of the good
Gives but the greater feeling to the worse;

1. Remind.
2. What a great distance.
3. Persons whom I hold dear.
4. Apprenticeship to a master for learning a trade.
5. Travels.
6. A hired day labourer.
7. The sun.
8. Safe labour or shelter.
9. Acquire.
10. The king's presence-chamber strewn with rushes.
11. Stately dance, dance with measured steps.
12. Snarling, growling.
13. Surfeit, bring satiety on.
14. Imaginary.
15. Imagination, conception.

Boling. On the contrary, every weary step I shall take will remind me how very far I am from those whom I hold dear. My travels in strange lands will be like a tedious apprenticeship which being over, I shall have nothing better to my credit than that I have served as a day labourer to sorrow.

Gaunt. Every spot on earth on which the sun shines is to the philosophic mind a safe refuge and harbour. Put it thus since there is no help for it : there is no greater teacher of lessons than compulsion. Say that the king did not banish you but that you renounced the king. Sorrow becomes all the heavier in the case of those who smart under it : imagine that your father sent you travelling so that you may win fame rather than that the king banished you ; or imagine that you are flying from the plague which is devastating England to a healthier country. Suppose that everything that you are most fond of lies ahead, not behind, in the world you are going to, not in the world you are leaving behind. Pretend that the birds that sing are musicians, the grassy earth beneath your feet is the rvsh-strewn floor of the king's presense-chamber, the flowers are the pretty girls and the steps that you take in your wanderings are the steps of a dance, stately or lively. Snarling sorrow loses much of its power to gnaw when it is laughed at and made light of.

Boling. What ! can a man hold a burning fire in his hand by imagining that he is on the frozen Caucasus mountain ? Or satisfy his hunger to satiety by merely imagining a luxurious banquet ? Or roll about in snow in midwinter by imagining the heat of summer ? On the contrary the thought of happiness that is absent makes us more sensitive to present misery. The tooth of cruel grief never

Fell[1] sorrow's tooth doth never rankle[2] more
Than when he bites, but lanceth not the sore.

GAUNT. Come, come, my son, I'll bring thee on thy way:
Had I thy youth and cause, I would not stay.[3]

BOLINGBROKE. Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman.
[*Exeunt.*

1. Cruel.
2. Fester.
3. Stay behind in England.

SCENE IV. *The Court*

Enter the KING, *with* BAGOT *and* GREEN *at one door; and the* DUKE OF AUMERLE *at another.*

K. RICHARD. We did observe. Cousin Aumerle,
How far brought[4] you high Hereford, on his way?

AUMERLE. I brought high[5] Hereford, if you call him so,
But to the next highway,[6] and there I left him.

K. RICHARD. And say, what store[7] of parting tears were shed?

AUMERLE. Faith, none for me[8], except the north-east wind,
Which then blew bitterly against our faces,
Awake the sleeping rheum[9], and so by chance
Did grace our hollow[10] parting with a tear.

K. RICHARD. What said our cousin when you parted with him?

AUMERLE. 'Farewell:'
And, for my heart disdained that my tongue
Should so profane the word that taught me craft[11]
To counterfeit[12] oppression of such grief
That words seem'd buried in my sorrow's grave

4. Accompanied.
5. Noble, great.
6. Nearest public road.
7. Abundance, vast amount.
8. As far as I am concerned.
9. Moisture, tears.
10. Insincere, with no feeling behind it.
11. Cunning.
12. Affect, pretend.

causes its wound to fester so badly as when it bites but does not attempt by lancing to cure the wound it has caused.

Gaunt. No more of it, my boy, I will come with you part of the way. If I were young and had as just a cause, I would not stay behind in England but go with you.

Boling. Then, farewell, my native land ; good bye, dear country, where I was born and bred and on whose bosom I still rest ! Wherever I may be in my wanderings, I shall be always proud that though an exile yet I am a true Englishman.

SCENE IV. *The Court*

Enter the KING, *with* BAGOT *and* GREEN *at one door ; and the* DUKE OF AUMERLE *at another.*

K. Rich. Yes, I noticed it, Bagot and Green. Cousin Aumerle, how far did you accompany noble Hereford ?

Aumerle. I went with noble Hereford, as you call him, up to the nearest main road where I parted from him.

K. Rich. Now tell me if he wept copious tears while separating.

Aumerle. Truly, none as far as I was concerned. But the north-east wind which at that time happened to blow rather strongly brought tear into our otherwise dry eyes and so accidentally lent the appearance of heart-felt grief to our parting.

K. Rich. What did Hereford say when you left him ?

Aumerle. He simply said good-bye. As I hated the idea of abusing the word, I was clever enough to pretend to be too upset by sorrow to be able to speak. Indeed, if the word 'good-bye' had been able to extend the period of his

Marry[1] would the word 'farefell' have lengthen'd hours
And added years to his short banishment,
He should have had a volume of farewells ;
But since it would not, he had none of me.

K. RICHARD. He is our cousin, cousin ; but 'tis doubt[2],
When time shall call him home from banishment,
Whether our kinsman come to see his friends.
Ourself and Bushy, Bagot here and Green
Observed his courtship[3] to the common people ;
How he did seem to dive into their hearts
With humble and familiar courtesy[4],
What reverence he did throw away on slaves,
Wooing[5] poor craftsmen with the craft[6] of smiles
And patient underbearing[7] of his fortune.
As 'twere to *banish their affects*[8] with him.
Off goes his bonnet[9] to an oyster-wench[10] ;
A brace of draymen[11] bid God speed him well
And had the *tribute of his supple knee*[12],
With 'Thanks, my countrymen, my loving friends,
As were our England *in reversion*[13] his,
And he our subjects' next degree in hope.

GREEN. Well, he is gone ; and with him go these thoughts.
Now for the rebels which stand out[14] in Ireland,
Expedient manage[15] must be made, my liege,
Ere further leisure yield them further means
For their advantage and your highness' loss.

K. RICHARD. We will ourself in person to this war :
And, for[16] our coffers[17] with too great a court[18]

1. By Mary.
2. A matter of doubt, doubtful.
3. Courtesies, attempts to please.
4. Sweet manners or bearing of an intimate friend.
5. Courting, trying to win the affections of.
6. Cunning.
7. Endurance, putting up with.
8. Carry off their affections into exile.
9. Takes off his cap.
10. Fish-woman.
11. A couple of brewer's drivers.
12. The compliment of a low bow.
13. By right of future possession.
14. Hold out.
15. Prompt measures.
16. Since.
17. Funds, treasury.
18. Expenses of the king's court.

short exile, then I would have repeated the word many times over ; but as it is, I did not say the word at all.

K. Rich. Cousin Aumerle, of course he is our cousin ; but (*a*) it is a matter of doubt whether when the period of his exile is over he will return home to see his friends or for some other sinister purpose or (*b*) it is doubtful when he will return home from exile, whether his relative will ever see him again. My friends and I noticed how he tried to cultivate and win affections of the commoners, how he tried to insinuate himself into their favours with sweet and homely manners, how he wasted his courtesy and consideration on the rabble, trying to win the love of poor artisans with the art of sweet smiles and submission to his unhappy lot as if he wished to take their love into exile with himself. He took his cap off to a poor oyster-woman ; a couple of carters wished him in reply to which he courtsied low, calling them his fellow countrymen and thanking them as though he were the heir to the throne and, next to the king, the people's future hope.

Green. Never mind, he is banished and with him let these anxieties be banished from our mind. As for the rebels who are in open rebellion in Ireland, prompt measures must be taken, my lord, for delay in this matter will mean the strengthening of the rebels and the weakening of the king.

K. Rich. We will go to the war ourselves and as our treasuries have been depleted by the lavish expenditure of

1. Lavish gifts.
2. Lease out the revenues of the kingdom.
3. Put them down for.
4. Severely, seriously.
5. Attacked, seized.
6. Contents, riches.
7. Clothe, equip.
8. Unsteady, fickle.

And liberal largess[1], are grown somewhat light,
We are inforced to *farm our royal realm*,[2]
The revenue whereof shall furnish us
For our affairs in hand : if that come short,
Our substitutes at home shall have *blank charters* ;
Whereto, when they shall know what men are rich,
They shall, subscribe them[3] for large sums of gold
And send them after to supply our wants ;
For we will make for Ireland presently.

Enter BUSHY.

Bushy, what news ?

BUSHY. Old John of Gaunt is grievous[4] sick my lord,
Suddenly taken[5]; and hath sent post haste
To entreat your majesty to visit him.

K. RICHARD. Where lies he ?

BUSHY. At Ely House.

K. RICHARD. Now put it, God in the physician's mind
To help him to his grave immediately !
The lining[6] of his coffers shall make coats
To deck[7] our soldiers for these Irish wars.
Come, gentlemen, let's all go visit him :
Pray God we may make haste, and come too late !

All. Amen. [*Exeunt.*

ACT II.

SCENE I. *Ely House.*

Enter JOHN OF GAUNT *sick, with the* DUKE OF YORK, Etc.

GAUNT. Will the king come, that I may breathe my last
In wholesome counsel to his unstaid[8] youth ?

YORK. Vex not yourself, nor strive not with your breath ;
For all in vain comes counsel to his ear.

the court and munificent gifts, we are forced to let out on lease the revenues of the kingdom which will supply our immediate necessities ; if they fall short the officers left in charge in our absence will have full authority to make the rich sign blank papers and then put them down for large sums of money and send the money thus raised to meet our expenses in Ireland, for which we are leaving immediately.

[*Enter Bushy*]. What is it, Bushy ?

Bushy. Old John of Gaunt has suddenly been attacked by a severe illness and has sent a messenger hastily requesting you to see him.

K. Rich. Where is he ?

Bushy. At Ely House.

K. Rich. May God arrange his speedy death through the doctor ! The money which he possesses will pay for the outfits of our soldiers for the Irish campaign. Let us all go to visit him. In spite of our hurry, may he die before we reach there !

ACT II.

SCENE I. *Ely House.*

Enter JOHN OF GAUNT *sick, with the* DUKE OF YORK, ETC.

Gaunt. Will the king come in time so that my last words may be used in giving good advice to steady his impulsive and reckless nature ?

York. Do not worry about it nor waste your energy on a useless task, for all good advice falls flat upon him.

GAUNT. O, but they say the tongues of dying men
Enforce[1] attention like deep harmony[2]:
Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain.
He that no more must say is listen'd more
Than they whom youth and ease have taught to glose[3];
More are men's ends mark'd than their lives before:
The setting sun, and music at the close[4],
As the last taste of sweets is sweetest last,
Writ in remembrance, more than things long past:
Though Richard my life's counsel would not hear:
My death's sad tale may yet undeaf[5] his ear.

YORK. No; it is stopp'd with other flattering sounds,
As praises, of whose taste the wise are fond,
Lascivious metres[6], to whose venom sound
The open[7] ear of youth doth always listen;
Report of fashions in proud Italy,
Whose manner still our tardy apish[8] nation
Limps after in base imitation,
Where doth the world thrust forth a vanity —
So it be new, there's no respect[9] how vile—
That is not quickly buzz'd[10] into his ears?
Then all too late comes counsel to be heard,
Where will doth mutiny with *wit's regard*[11]
Direct not him whose way himself will choose:
'Tis breath thou lack'st, and that breath wilt thou lose.

GAUNT. Methinks I am a prophet new inspired
And thus expiring do foretell of him:
His *rash fierce blaze of riot*[12] cannot last,
For violent fires soon burn out themselves:
Small showers last long, but sudden storms are short;

1. Compel.
2. Rich solemn music.
3. Flatter.
4. A cadence in music.
5. Free from deafness.
6. Sensuous verses.
7. Eager, ready to listen.
8. Dull and fond of servile imitation.
9. No matter, no care.
10. Whispered.
11. Better judgment.
12. Fury of his passions, his wild dissolute life.

Gaunt. But I have heard it said that the words of a dying man compel attention like solemn music ; where the words spoken by a man are very few, they are very effective, for they that draw their breath with difficulty will not spend that breath in saying foolish things ; a dying man who says his last say is listened to with greater attention than ease-loving young men who say flattering things ; a man's death makes a deeper impression than his life's career ; the last is always the sweetest and the longest remembered such as the sinking sun, the dying fall of music which, like the last and hence the most pleasing taste of sweets, remain longer in the memory than things that came before them. Though Richard did not pay heed to my advice in my life-time, he may listen to what I may say as a dying man.

York. No, he will not listen to you, for his ears are filled with more pleasing sounds, such as words of praise, for which even the wisest men have a weakness sensuous verses whose poisonous music always casts a spell on youngmen and rumours of superior customs in Italy which the dull imitative English nation always tries in vain to clumsily copy. There is no folly brought into fashion anywhere in the world that is not at once reported to him ; provided it is new it does not matter how base it is. When impulse or inclination rebels against reason, lt is useless to give him advice who will follow his own impulse. Why spend the little breath or life that is left to you in vain ?

Gaunt. It seems that I have received a sudden accession of prophetic powers and I make the following prophecy about him before I die. His reckless, passionate, wild life cannot last long, for the fiercer the fire the sooner is it extinguished through its own fierceness ; gentle rain may linger long but furious and sudden tempests are soon over ; the rider that

He tires betimes[1] that spurs too fast betimes ;
With eager feeding food doth choke the feeder ;
Light vanity, insatiate cormorant,
Consuming means,[2] soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,[3]
This other Eden, demi[4] paradise,
This fortress built by Nature of herself
Against infection[5] and the *hand of war*,[6]
This happy breed of men, *this little world*[7] :
This precious stone set[8] in the silver sea,
Which serves it in the office[9] of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This nurse, this *teeming womb of royal kings*,[10]
Fear'd *by their breed*[11] and famous by their birth,
Renowned for their deeds as far from home,
For Christian service and true *chivalry*[12],
As is the *sepulchre*[13] in stubborn Jewry[14]
Of *the world's ransom*,[15] blessed Mary's Son,
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leased out, I die pronouncing it,
Like to a tenement[16] or pelting[17] farm
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots [18] and rotten parchment bonds :
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.
Ah, would the scandal vanish with my life,
How happy then were my ensuing death !

Enter KING RICHARD *and* QUEEN, AUMERLE, BUSHY, GREEN, BAGOT, ROSS *and* WILLOUGHBY.

YORK. The king is come : deal mildly with his youth ;
For young hot colts being raged[19] do rage the more.

1. Soon, early.
2. Eating up all substance.
3. Home of the war-god, *i.e.*, land of war-like men.
4. Almost a paradise or heaven.
5. Pestilence, epidemics.
6. Invasion.
7. Epitome or copy in little of the universe (microcosm).
8. Placed in gold or silver life for the sake of contrast.
9. In the capacity of.
10. Fruitful mother of great kings.
11. By reason of their race.
12. Brave, knightly deeds.
13. Tomb, grave.
14 Judœa.
15. Christ, the Redeemer or Saviour of mankind.
16. Holding.
17. Paltry.
18. Writings
19. Enraged, provoked.

rides too quick also gets tired too quick ; one who eats too fast gets choked with food : as the bird cormorant is never satisfied with eating similarly a shallow nature is never satisfied with its pleasures, and so eating up its own substance it becomes disgusted with itself. England, the seat of royalty, this island ruled by great kings, this magnificent country, the home of the war-god, a second garden of Eden, almost a heaven, fortified by its natural situation against pestilence and invasion, the mother of a prosperous race, this miniature copy of the vast universe, this great island situated in the midst of the silvery waves as a brilliant gem is set in silver leaf—the waves enclosing it like a wall or like a ditch round a castle and protecting it from the enmity of less prosperous countries ; this happy spot, this world by itself, this kingdom, this England which has produced and reared true and great kings held in awe and reverence by virtue of the race to which they belong, famous for their heroism and service in cause of Christianity and knightly qualities as far off from England as that tomb in obstinate Judœa of Christ who is the Saviour of the world, the son of the blessed. Virgin, the country of such great men, this land we love so much and which is famed far and wide is now let out on lease like an ordinary holding or paltry farm. Encircled as England is by the sea which protects her from foreign invasion, her rocky shore hurls back the invading waves of the sea ; fettered by the sea she is now herself fettered by shame, by writings or leases and legal documents : country which used to win victory over others is now completely vanquished by herself. If the shame were to end with my life, how gladly would I not welcome my approaching death !

Enter KING RICHARD *and* QUEEN, AUMERLE, BUSHY, GEEEN, BAGOT, ROSS *and* WILLOUGHBY.

York. Here is the king : speak gently of his youthful follies, for youth, like the young lusty colt, being provoked becomes violent.

QUEEN. How fares our noble uncle, Lancaster ?

K. RICHARD. What comfort, man ? how is't with-aged Gaunt ?

GAUNT. O, how that name befits my composition[1] !
Old Gaunt indeed, and *gaunt in being old*[2] :
Within me grief hath kept a tedious fast ;
And who abstains from meat that is not gaunt ?
For sleeping England long time have I watch'd :
Watching[3] breeds leanness, leanness is all gaunt :
The pleasure that some fathers feed upon,
Is my strict fast[4] ; I mean, my children's looks[5],
And therein fasting, hast thou made me gaunt :
Gaunt am I for the grave, gaunt as a grave,
Whose hollow womb inherits[6] nought but bones.

K. RICHARD. Can sick men play so nicely[7] with their names ?

GAUNT. No, misery makes sport to mock itself :
Since thou dost seek to kill my name in me,
I mock my name, great king, to flatter thee.

K. RICHARD. Should dying men flatter[8] with those that live ?

GAUNT. No, no, men living flatter those that die.

K. RICHARD. Thou, now a-dying, say'st thou flatterest me.

GAUNT. O, no ! thou dieth, though I the sicker be.

K. RICHARD. I am in health, I breathe, and see thee ill.

GAUNT. Now He that made me knows I see thee ill ;
Ill in myself to see, and in thee seeing ill.

1. Physical condition.
2. Lean or haggard because of my old age.
3. Keeping awake.
4. Is denied to me, I have to go without.
5. The sight or presence of my children.
6. Holds, possesses.
7. Cleverly.
8. Try to please.

Queen. How is our dear uncle, Duke of Lancaster ?

K. Rich. What cheer, old Gaunt ? How are you ?

Gaunt. How admirably my name describes my condition ! I am old Gaunt in truth—and gaunt, because of my old age sorrow has compelled me to keep a long fast, and, one who keeps fast like myself must grow gaunt like me. I have long kept awake so as to guard my country which has been fast asleep, keeping awake makes one thin and the watcher becomes 'gaunt.' I have to go without that pleasure which other parents enjoy, *viz.*, the health-giving sight of my children ; abstention from this nourishing food has made me gaunt (lean) ; being gaunt I am fit for the grave, nay I am as gaunt as the grave itself whose capacious bowels hold nothing but bones.

K. Rich. Is it possible that one so ill can pun so cleverly on his name ?

Gaunt. No, sorrow makes fun at its own expense ; as you by robbing me of my heir try to rob me of my name after my death ; so I ridicule that name to please you, O my mighty lord.

K. Rich. Should the dying men try to please the living ?

Gaunt. No, on the contrary the living men flatter those who are about to die.

K. Rich. But just now you, a dying man, said that you were flattering me, a living man.

Gaunt. Nay, you are dying, though I am the more sick man.

K. Rich. I am alive and well, but you are sick,

Gaunt. But God knows that I see thee ill, being myself ill to look upon and seeing ill or misdeeds in you.

Thy death-bed is no lesser than thy land,
Wherein thou liest in reputation sick;
And thou, too careless patient as thou art,
Commit'st thy anointed[1] body to the cure
Of *those physicians that first wounded thee*[2]
A thousand flatterers sit within thy crown,
Whose *compass*[3] it no bigger than thy head;
And yet, incaged[4] in so small a verge[5],
The waste is no whit lesser than thy land,
O, had thy grandsire[6] with a prophet's eye
Seen how his son's son should destroy his sons,
From forth thy reach he would have laid thy shame[7],
Deposing thee before thou wert possess'd,
Which art possess'd now to depose thyself.
Why, cousin, were thou regents[8] of the world,
It were a shame to let this land by lease;
But for thy world enjoying but this land,
Is it not more than shame to shame it so?
Landlord of England art thon now, not king:
Thy state of law[9] is bondslave to the law;
And thou—

K. RICHARD. A lunatic lean-witted[10] fool,
Presuming on an *argue's privilege*[11]
Darest with thy *frozen admonition*[12]
Make pale our cheek, chasing the royal blood
With fury from his native residence[13]
Now, by my seat's right royal majesty,
Wert thou not brother to great Edward's son[14]
This tongue that runs so roundly[15] in thy head
Should run thy head from thy unreverent[16] shoulders.

GAUNT. O, spare me not, my brother Edward's[17] son,
For that I was his father Edward's[18] son;
That blood already, like the pelican,
Hast thou tapp'd out and drunkenly caroused:
My brother Gloucester, plain well-meaning soul,
Whom fair befal in heaven 'mongst happy souls!

1. Consecrated at the coronation.
2. Your favourites and evil counsellors who have really injured you.
3. Scope, range.
4. Contained, enclosed.
5. Limit (a legal term for jurisdiction of the king's court.
6. Grandfather Edward III.
7. The instrument of your degradation. *i.e.*, the crown.
8. Ruler, governor.
9. The sovereign position that law gave you.
10. A madman and an idiot.
11. Right of a sick man to exemption from punishment.
12. Cold counsel.
13. The face.
14. Edward the Black Prince.
15. Freely.
16. Disrespectful. 17. Edward, the Black Prince. 18. Edward III.

Your death-bed is the whole of England on which you lie suffering from the sickness of loss of reputation; and you, making light of illness entrust your sacred life to the care of those very doctors who caused your illness. The small space of your crown is crowded with numberless favourites, who though confined within such a narrow limit, yet cause ruin which spreads over the whole country. Had Edward III ever foreseen that his grandson would murder his uncles he would have kept him out of the way of bringing that disgrace upon yourself by taking away from you, before you ever came in possession of it, the crown which you now must lose. Cousin, if you were ruler of the whole world instead of one country, even then it would be a disgrace to misrule it by leasing it out. It is all the more disgraceful of you, being ruler only of one country, to disgrace it. You are no longer the king but merely a landlord of the realm; as a landlord you are now subject to the law of the land, not exempt from it as you were as king by virtue of the royal prerogative and you—

K. Rich. A madman and a thrice-distilled idiot, taking advantage of a sick man's immunity from punishment you are impertinent enough with your cold counsel to make us pale so that the colour leaves our royal cheeks. I swear by my royal throne that had you not been brother to the Black Prince, my father, your tongue which runs so freely and sacrilegiously in your mouth would have cost you your head.

Gaunt. Truly, nephew, do not show me any mercy simply because I am your uncle; like the pelican which drinks the blood of its parents, you have already copiously shed the blood of your own race. The death of Gloucester, my inoffensive, sincere brother—may his soul be happy in heaven

May be a precedent[1] and witness good
That thou respect'st not spilling Edward's blood :
Join with the present sickness that I have ;
And thy unkindness be like crooked age,[2]
To crop at once a too long wither'd flower.
Live in thy shame, but die not shame with thee !
These words hereafter thy tormentors be !
Convey me to my bed, then to my grave :
Love they to live that love and honour have.
[*Exit, borne off by his Attendants.*

K. RICHARD. And let them die that age and sullens[3] have ;
For both hast thou, and both become[4] the grave.

YORK. I do beseech your majesty, impute his words
To way ward[5] sickliness and age in him :
He loves you, on my life, and holds you dear
As Harry Duke of Hereford, were he here.

K. RICHARD. Right, you say true : as Hereford's love, so his ;
As theirs, so mine ; and all be as it is.

Enter NORTHUMBERLAND.

NORTHUMBERLAND. My liege, old Gaunt commends him to your majesty.

K. RICHARD. What says he?

NORTHUMBERLAND. Nay, nothing ; all is said:
His tongue is now a stringless instrument ;
Words, life and all, old Lancaster hath spent[6].

YORK. Be York the next that must be bankrupt so !
Though death be poor[7], it ends a mortal woe.

K. RICHARD. The ripest fruit first falls, and so doth he ;
His time is spent our pilgrimage must be.
So much for that. Now for our Irish wars :
We must supplant[8] those rough rug-headed kerns[9],
Which live like venom[10] where *no venom else.*[11]

1. Example.
2. The bowed down figure of time.
3. Fits of ill temper.
4. Befit, are suited to.
5. Perverse.
6. Run-through, exhausted.
7. Unwelcome.
8. Uproot, destroy.
9. Rough-haired. shaggy-haired Irish soldiers.
10. Poisonous reptiles.
11. No other reptiles, all being driven away by St. Patrick.

—is an example and proof that you do not mind shedding the blood of Edward's race: help my illness in killing me; your cruelty will be like the bowed figure of Time in destroying an absolutely faded flower. Your life will be one of dishonour which will not end with your death; let this plain talk of mine torture your conscience all your life. Let me be carried to my bed and from there to my grave; let those who are loved and respected be anxious to live.

[*Exit., borne off by his Attendants.*]

K. Rich. And let them die who are old and morose; you are both, and so you are perfectly fit for the grave.

York. I pray, my lord, attribute his discourtesy to the perversity born of illness and old age. I say on penalty of losing my life that he loves you as he would his own son, Hereford, if he were bodily present here.

K. Rich. Yes, you speak truly; he loves me as much as Hereford does, and I return their love exactly in the same way: let everything go on like this.

Enter NORTHUMBERLAND.

North. My lord, Gaunt sends you compliments.

K. Rich. What has he further got to say?

North. Nothing, my lord; all his say is said once for all: He is for ever mute like a stringed instrument without string. Old Gaunt has run through his speech, life and everything else.

York. May I be the next to be deprived of life: though death in itself is not welcome, yet it puts an end to one's sorrows.

K. Rich. The oldest man is the first to die, so is he: his journey is done and ours must go on. Let us now dismiss this subject and turn our attention to the Irish rebellion: we must now destroy the shaggy-haired Irish soldiers who live like venomous reptiles in Ireland where no venomous creatures can live except themselves:

But only they have privilege to live.
And for these great affairs do ask some charge,[1]
Towards our assistance we do seize to us
The plate, coin, revenues and moveables,
Whereof our uncle Gaunt did stand possess'd.

YORK. How long shall I be patient? Ah, how long.
Shall tender duty[2] make me suffer[3] wrong?
Not Gloucester's death, nor Hereford's banishment,
Not Gaunt's rebukes[4] nor England's private *wrongs.*[5]
Nor the prevention of poor Bolingbroke
About his marriage, nor my own disgrace,
Have ever made me sour my patient cheek[6],
Or bend one wrinkle on[7] my sovereign's face.
I am the last[8] of noble Edward's sons,
Of whom thy father, Prince of Wales, was first:
In war was never lion raged more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so look'd he,
Accomplish'd[9] with the number of thy hours;
But when he frown'd, it was against the French
And not against his friends; his noble hand
Did win what he did spend and spent nor that
Which his triumphant father's hand had won;
His hands were guilty of no kindred blood,
But bloody with the enemies of his kin.
O Richard! York is too far gone with grief,
Or else he never would compare[10] between.

K. RICHARD. Why, uncle, what's the matter?

YORK. O my liege,
Pardon me, if you please; if not, I, pleased
Not to be pardon'd, am content withal

1. Expenditure.
2. Delicate sense of loyalty.
3. Endure, submit to.
4. Reproaches uttered against Gaunt.
5. Grievances of the English people as distinguished from those of the royal house.
6. Show sour looks.
7. Direct one frowning look towards.
8. Youngest.
9. Provided with *i.e.* when of your age.
10. Draw comparisons between.

and as matters of such importance will involve great expenditure, to help us in meeting it we appropriate to the state all the revenues and belongings of Gannt.

York. How much longer shall I put up with all this? How long will my delicate sense of loyalty to the king make me submit to wrong-doing without a protest? Nothing, not the murder of my brother Gloucester, nor the exile of Hereford, nor the rebukes rudely administered to Gaunt, nor the grievances of the common people, nor the king's opposition to Bolingbroke's French marriage, nor my own indignity has ever caused me to lose my patience or made me turn an angry glance on the king. I am the youngest son of Edward, as your father the Black Prince was the eldest. In war he was braver than a lion in passion, and in peace gentler than a lamb. You look exactly as he looked when he was your age; he was angry with his foes, the French, never with his friends; he spent what he had gained by his own power, not what his victorious father had won; he shed much blood, but it was the blood of the enemies of his race, not the blood of his kinsmen. O nephew, I am carried away by grief, otherwise I would never draw a comparison between you and your father.

K. Rich. Why, uncle, what is wrong?

York. My Lord, I pray you to forgive me. If you do not, I shall gladly face the consequence.

Seek you to seize and gripe[1] into your hands
The royalties[2] and rights[3] of banish'd Hereford?
Is not Gaunt dead, and doth not Hereford live?
Was not Gaunt just, and is not Harry true?
Did not the one deserve to have an heir?
Is not his heir a well-deserving son?
Take Hereford's rights away, and take from Time
His charters and his customary rights;
Let not to-morrow then ensue[4] to-day;
Be not thyself; for how art thou a king
But by fair sequence and succession[5]?
Now, a'ore God—God forbid I say true!—
If you do wrongfully seize Hereford's rights,
Call in[6] the letters patents that he hath
By his attorneys-general to sue
His livery[7], and deny[8] his offer'd homage,
You pluck a thousand dangers on your head,
You lose a thousand well-disposed hearts
And prick[9] my tender patience to those thoughts
'Which honour and allegiance cannot think.

K. RICHARD. Think what you will, we seize into our hands
His plate, his goods, his money and his lands.

YORK. I'll not be by the while: my liege, farewell:
What will ensue hereof, there's none can tell;
But by bad courses may be understood[10]
That their events[11] can never fall out good [*Exit.*

K. RICHARD, Go, Bushy, to the Earl of Wiltshire straight[12].
Bid him repair[13] to us to Ely House
To see this business. To-morrow next
We will for Ireland; and 'tis time, I trow[14].
And we create, in absence of ourself,
Our uncle York lord governor of England;

1. Appropriate to your own use by force.
2. (*a*) Rights in general. or (*b*) privileges by virtue of royal birth.
3. Rightful inheritance.
4. Follow.
5. Law of descent from father to son, law of inheritance.
6. Cancel, annul.
7. Claim delivery of his property through his legal representative.
8. Refuse to accept the homage by which he is to hold his lands.
9. Goad.
10. Taken for granted.
11. Issue, ultimate results
12. Straight way.
13. Come
14. Think.

Do you seriously propose to grasp and appropriate the inheritance, wrest away the privileges and rights of the banished Hereford ?

The father is dead but the son is alive who should inherit ; Gaunt was honourable and Harry is loyal ; the father deserved to have a son to inherit his property and the son is in every respect worthy of the inheritance. If you deprive Hereford of his rights of succession you rob Time of his prescriptive rights ; you might just as well forbid to-morrow to succeed to-day ; by the same logic you lose your royal state, for it is only by the law of rightful succession that you are the king. By God—may it never happen—if you unlawfully wrest away Hereford's inheritance, if you cancel the documents which will authorise his legal agents to claim delivery of his property and if you refuse to accept from him the homage by which he is to hold his lands, you draw down upon yourself a thousand dangers, you will forfeit the love of many of your loyal subjects and make me lose my patience and entertain thoughts which cannot be reconciled with fidelity and loyalty.

K. Rich. Whatever you may think of my action, I appropriate for my own use all his property, moveable and immoveable.

York. I will not be present while it is done : good-bye, my lord. None can forecast what will come of it all ; but one may be perfectly sure that evil ways can never result in good. [*Exit*].

K. Rich. Bushy, go immediately to the Earl of Wiltshire, our treasurer, and command him to meet us at Fly House to attend to this matter. To-morrow I will start for Ireland and none too soon, I believe Uncle York will govern the

For he is just and always loved us well
Come on, our queen : to-morrow must we part ;
Be merry, for our time of stay is short.
[*Flourish. Exeunt King, Queen, Aumerle. Bushy, Green, and Bagot*
NORTHUMBERLAND. Well, lords, the Duke of Lancaster is dead.
ROSS. And living too ; for now his son is duke.
WILLOUGHBY. Barely[1] in title, not in revenue
NORTH. Richly in both, if justice had her right.
ROSS. My heart is great[2] ; but it must break with sllence,
Ere't be disburden'd with a liberal[3] tongue.
NORTHUMBERLAND. Nay, speak thy mind ; and let him ne'er speak more
That speaks thy words again to do the harm !
WILLOUGHBY. Tends[4] that thou wouldst speak to the Duke of Hereford ?
If it be so, out with it boldly, man ;
Quick is mine ear to hear of good towards him.
ROSS. No good at all that I can do for him ;
Unless you call it good to pity him,
Bereft and spoiled of his patrimony[5].
NORTHUMBERLAND. Now, afore God, 'tis shame such wrongs are borne
In him a royal prince, and many moe[6]
Of noble blood in this declining[7] land.
The king is not himself, but basely led
By flatterers ; and what they will inform[8],
Merely in hate, 'gainst any of us all.
Thot will the king severely prosecute[9]
'Gainst us, our lives, our children, and our heirs.
ROSS. The commons[10] hath he pill'd[11] with grievous[12] taxes,
And quite lost their hearts : the nobles hath he fined
For *ancient quarrels*[13] and quite lost their hearts.
WILLOUGHBY. And daily new exactions are devised,

1. Merely.
2. Big with emotion, full.
3. Free.
4. Has reference to.
5. Inheritance.
6. More.
7. Wasted.
8. Report as informer.
9. Sternly punish, relentlessly act on.
10. Common people.
11. Pillaged, plundered.
12. Oppressive, heavy.
13. Old offences.

kingdom while I am away, for he is honourable and devoted to me. Come with me, my queen ; to-morrow we separate for a time ; but cheer up, for I shall not be long way.

[*Flourish. Exeunt King, Queen, Aumerle, Bushy, Green and Bagot.*]

North. So, my lords, the Duke of Lancaster is dead.

Ross. But he lives in his son who inherits the title.

Willoughby. He only enjoys the title but not the income of the Duchy.

North. He ought to be enriched by both, if justice has its way.

Ross. My heart is too full, but I will die heart-stifled with silence much sooner than give free expression to my feelings.

North. Never fear, speak out your thoughts freely ; let him who will betray you be struck dumb.

Will. You need have no fear if what you are going to say has any reference to the Duke of Hereford. I am always anxious to hear of any service meant to be rendered to him.

Ross. I have nothing to say of any good that it is in my power to do him. I can only feel regret that he should have been deprived of his lawful inheritance.

North. By God, it is scandalous that he, a prince of the blood, and many more of noble birth in this fallen country, should have to endure such tyrannies. The king is not master of himself but is entirely in the hands of sycophants : and acting upon any accusation which they may bring against us as informers out of spite, the king will sternly punish us, our children and our lawful heirs.

Ross He has fleeced the common people with oppressive taxes and forfeited their sympathies : he has levied fines on the nobles for old offences and entirely alienated them.

Will. And everyday we hear of plans for fresh extortions

As blanks[1], benevolences[2] and I *wot not*[3]
what :
But what, o' God's name, doth become of this[4] ?
NORTHUMBERLAND. Wars have not wasted
it, for warr'd he hath not,
But *basely yielded upon compromise*[5]
That which his noble ancestors achieved[6] with
blows :
More hath he spent in peace then they in wars.
ROSS. The Earl of Wiltshire hath the realm
in farm.
WILLOUGHBY. The king's grown bankrupt,
like a broken[7] man
NORTHUMBERLAND. *Reproach and dissolution*[8]
hangeth over him.
ROSS. He hath not money for these Irish
wars,
His burthenous taxations notwithstanding,
But by the robbing of the banish'd duke.
NORTHUMBERLAND. His noble kinsman :
most degenerate king !
But, lords, we hear this fearful tempest sing[9],
Yet seek no shelter to avoid the storm ;
We see the wind sit sore[10] upon our sails ;
And yet we *strike not, but securely*[11] perish.
ROSS. We see the very wreck that we must
suffer ;
And unavoided[12] is the danger now,
For suffering so the causes of our wreck.
NORTHUMBERLAND. Not so ; even though
the hollow eyes[13] of death
I spy life peering[14], but I dare not say
How near the tidings of our comfort is.
WILLOUGHBY. Nay, let us share thy thoughts
as thou dost ours,
ROSS. Be confident[15] to speak, Northumber-
land :
We three are but thyself ; and speaking so,

1. Blank charters. Blank papers signed beforehand by which to extort any sum.
2. Compulsory gifts of money.
3. Know not.
4. All the money thus extorted.
5. Surrendered like a coward by agreement.
6. Won.
7. Ruined, bankfupt.
8. Disgrace and ruin = disgraceful ruin.
9. Roar. rumble.
10. Blow hard on.
11. We do not lower our sails but sink through carelessness.
12. Inevitable.
13. Lit. empty sockets = desperate circumstances.
14. Peeping, glimmering.
15. Be not afraid to speak out.

such as blank charters, forced gifts, and I do not know how many more. By God, how is all this money spent ?

North. He has not spent it in fighting his enemies, for it is his practice never to fight but meanly surrender by agreement what his heroic forefathers won in battle, and yet he has spent more money in times of peace than they ever spent in fighting.

Ross. The Earl of Wiltshire holds the revenues of the kingdom under a lease.

Will. The king has gone broke, become bankrupt,

North. He is faced with disgraceful ruin.

Ross. Inspite of his crushing taxations he cannot find money for the Irish campaign except by robbing the exiled Duke of Hereford.

North. His own cousin, too ; an absolutely degraded monarch ! But friends, we hear the rumblings of the approaching storm, yet take no steps to save ourselves from it. We see the danger that continually hangs over our head, yet we make no efforts to save ourselves ; we perish through our inaction born of a false sense of security.

Ross. Of course we know the danger we are in, but since we have submitted to the causes that have ruined us so long we cannot avoid it now.

North. It is not as hopeless as that ; I see some chance of recovery, some ray of hope even when things are pretty desperate ; but I am afraid to say more definitely how soon things will improve.

Will. Do please speak out as freely as we did,

Ross. Do not hesitate to speak openly, Northumberland : in this matter we three are as one man, being of the same mind ; so you can speak to us just as safely as if you were

Thy words are but *as thoughts*[1], therefore, be bold.

NORTHUMBERLAND. Then thus: I have from Port le Blanc, a bay
In Brittany, received intelligence
That Harry Duke of Hereford, Rainold Lord Cobham,
....
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton and Francis Quoint,
All these well furnish'd by the Duke of Bretagne
With eight tall[2] ships, three thousand men of war[3],
Are making hither with all due expedience[4]
And shortly mean to touch[5] our northern shore:
Perhaps they had ere this, but that they stay[6]
The first departing of the king for Ireland.
If then we shall shake off our slavish yoke,
Imp[7] out our drooping country's broken wing,
Redeem from broking pawn[8] the blemish'd[9] crown,
Wipe of the dust that hides our sceptre's gilt
And make high majesty look like itself,
Away with me in post[10] to Ravenspurgh;
But if you faint[11], as fearing to do so,
Stay and be secret[12], and myself will go.

ROSS. To horse, to horse! urge[13] doubts to them that fear.

WILLOUGHBY. Hold out my horse, and I will first be there.

[*Exeunt.*

SCENE II. *Windsor Castle.*

Enter QUEEN, BUSHY, *and* BAGOT.

BUSHY. Madam, your majesty is too much sad:
You promised, when you parted with the king,
To lay aside life-harming heaviness[14]
And entertain a cheerful disposition[15].

QUEEN. To please the king I did; to please myself.
I cannot do it; yet I know no cause

1. Your own thoughts reflected in your own mind.
2. Fine, large.
3. Soldiers.
4. Haste.
5. Land on.
6. Wait for.
7. Repair, renew; a term from falconry.
8. Pledge in the hands of pawnbrokers.
9. Disgraced, dishonoured.
10. Post haste.
11. Feel afraid.
12. Do not give it away.
13. Speak of.
14. Sadness which is injurious to health.
15. Mood, spirits.

brooding over your own thoughts ; so do not keep your own counsel.

North. Listen then : news have been bought to me from Port le Blanc, a bay in Brittany, that the Duke of Hereford, Reginald Lord Cobham, the Earl of Arundel's son Thomas Arundel who recently escaped from the house of the Duke of Exeter, the Earl's brother, the exiled archbishop of Canterbury, Sir Thomas Erpingham, Sir John Ramston, etc., all equipped at the expense of the Duke of Bretagne, are coming here with all possible haste with eight large ships and three thousand soldiers, and soon intend to land on the north coast of England : probably they would have landed earlier but they are waiting for the departure of the king. Now if we mean to regain our liberty, repair the damage done to our languishing country, recover from the pawnbrokers the crown which has been disgraced by being leased out to them, restore royalty to its original glory and make it appear in its native grandeur let us go with all possible haste to Ravenspurgh ; but if you shrink from it through fear, stay where you are and keep the secret ; I will go alone.

Ross. Let us all be off ; talk of keeping back to those who are afraid.

Will. I will outstrip you all if my horse does not tire.

SCENE II. *Windsor Castle.*

Enter QUEEN, BUSHY *and* BAGOT.

Bushy. Your Majesty is too much depressed. When you took leave of the king, you assured him that you would not give in to depression of spirit which is injurious to health, but keep up a joyous mood.

Queen. Yes, I promised in order to relieve his anxiety : but even if I should like to, I cannot shake off my sadness ;

Why I should welcome such a guest as grief,
Save bidding farewell to so sweet a guest,
As my sweet Richard : yet again, methinks,
Some *unborn sorrow*[1], *ripe in fortune's womb*[2],
Is coming towards me, and my inward soul
With *nothing*[3] trembles : at some thing it grieves,
More than with parting from my lord the king.
BUSHY. Each substance[4] of a grief hath twenty shadows,
Which shows like grief itself[5], but is not so ;
For sorrow's eye, glazed[6] with blinding tears,
Divides one thing entire to many objects ;
Like perspectives[7], which *rightly gazed upon*[8]
Show nothing but confusion[9], *eyed awry*
Distinguish form :[10] so your sweet majesty,
Looking awry upon your lord's departure,
Find shapes of grief, more than himself, to wail ;
Which, look'd on as it is, is nought but shadows
Of what it is not. Then, thrice-gracious queen,
More than your lord's departure weep not : more's not seen ;
Or if it be, 'tis with false sorrow's eye,
Which for[11] things true weeps[12] things imaginary.
QUEEN. It may be so ; but yet my inward soul
Persuades me it is otherwise : howe'er it be,
I cannot but be sad ; so heavy sad
As, though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.
BUSHY. 'Tis nothing but conceit[13] gracious lady
QUEEN. *'Tis nothing less*[14] : conceit is still derived
From some *forefather*[15] *grief* ; mine is not so,
For nothing[16] hath begot my something[17] grief :
Or something hath the nothing that I grieve :
'Tis in reversion that I do possess[18] ;
But what it is, that is not yet known ; what
I cannot name : 'tis nameless woe, I wot[19].

1. Grief conceived but not yet made definite.
2. Lying ready for birth in the womb of futurity.
3. Cause of sorrow not yet in existence.
4. Reality.
5. Which exactly resembles the real sorrow.
6. Blurred, dimmed.
7. Deceptive glass.
8. Directly looked into.
9. Vague, confused images.
10. Regarded obliquely or sideways show a clear image.
11. In place of.
12. Weeps for.
13. Fancy.
14. Far from being a mere fancy.
15. Preceding sorrow.
16. Imaginary, unsubstantial.
17. Real.
18. As with the reversionary heir this sorrow will be mine later on.
19. Know.

yet I can think of no reason why I should feel so sad except parting from my beloved husband : It seems to me that some sorrow, not yet born but ready for birth, is about to befall me, and my heart trembles at this indefinable terror : something more than the king's departure makes me depressed.

Bushy. Every real sorrow has many unreal imitations of itself which closely resemble the reality, but which are different. The eyes of a grief-stricken man dimmed with tears divide one into many and thus see many causes of sorrow, where there is only one like specially cut glasses, which, when looked straight into produce an optical deception, but when viewed sideways show distinct images. So, your Majesty, wrongly regarding the king's absence, discovers many causes of lament which, viewed as they really ate, prove to be unreal griefs. Then, your benign majesty should not grieve for things other than the absence of the king ; the rest are imaginary ; if you think them to be real, it is because you look at them with the deceptive eye of grief which weeps for fancied trouble as if they were real.

Queen. What you say may be true ; yet my heart tells me it is the other way about ; be that as it may, I cannot help being sad so much so that although I do not know of any definite grief to brood over yet I suffer from vague, indefinite melancholy.

Bushy. It is all a fancy, your Majesty.

Queen. It is anything but imaginary : an imaginary grief is due a real grief which has preceded it : but this is not the case with me, for some imaginary grief has caused my real grief, or my imaginary or vague and indefinite grief has something real about it. It is a sorrow which is not mine at present but will be mine later on ; but I cannot define it nor give it a name ; it is an indefinable sorrow, I know.

Enter GREEN.

GREEN. God save your majesty! and well met, gentlemen:
I hope the king is not yet shipp'd[1] for Ireland.

QUEEN. Why hopest thou so? 'tis better hope he is;
For his designs crave[2] haste, his haste good hope:
Then wherefore dost thou hope he is not ship'd?

GREEN. That he, our hope, might have retired[3] his power[4],
And driven into despair[5] an enemy's hope,
Who strongly hath fet footing in this land:
The banish'd Bolingbroke repeals[6] himself,
And with uplifted[7] arms is safe arrived
At Ravenspurgh.

QUEEN. Now God in heaven forbid!

GREEN. Ah, madam, 'tis too true; and that is worse,
The Lord Northumberland, his son young Henry Percy,
The Lords of Ross, Beaumond, and Willoughby,
With all their powerful friends, are fled to him.

BUSHY. Why have you not proclaim'd Northumberland
And all the rest revolted faction[8] traitors?

GREEN. We have: whereupon the Earl of Worcester
Hath broke his staff[9], resign'd his stewardship,
And all the household servants fled with him
To Bolingbroke.

QUEEN. So, Green, thou art the midwife to my woe,[10]
And Bolingbroke *my sorrow's dismal heir*[11]:
Now hath my soul brought forth her prodigy[12],
And I, a gasping new-deliver'd mother,
Have *woe to woe, sorrow to sorrow join'd*[13].

1. Set sail, embarked.
2. Demand.
3. Withdrawn.
4. Forces, army.
5. Frustrated the hopes of.
6. Recalls.
7. Raised revolt in.
8. Treacherous members of the rebellious party.
9. Symbol of his office as steward.
10. The sorrow so long vague becomes clear and definite with your help.
11. The child or cause of my grief.
12. Monstrous birth.
13. This new sorrow added to the old sorrow of separation from my husband.

Enter GREEN.

Green. May God keep you from harm, your Majesty! I am glad to meet you, gentlemen; surely the king is not yet off to Ireland!

Queen. Why not? The sooner the better in this matter, for his plans demand quickness for their success; so quickness is to be wished for. Why, then, do you wish that he had not set sail?

Green. In order that he, our only hope of safety, might have called back his forces from Ireland, and frustrated the hopes of a foe who has with a powerful army landed on this Island. The exiled Duke of Hereford has returned from exile and with arms raised in rebellion is safely landed at Ravenspurgh.

Queen, God grant you may be wrong!

Green. But unfortunately there is no getting away from the fact! and to make matters worse, Northumberland, his son, etc., and their friends have gone over to him.

Bushy. You ought to have declared Northumberland and all the rest faithless rebels.

Green. It has been done already; and at once the Earl of Worcester has left his stewardship, casting off the token, and with all the menials of the royal establishment, gone over to Bolingbroke.

Queen. Ah, there you are. Bolingbroke is the subject-matter of my sorrow; Green, by bringing this news to me, you have brought the cause of grief to light and made it definite. My brooding mind so long in labour has at last brought forth a monstrous birth in Bolingbroke's landing, and like a mother recently confined, has fresh pain added to that already existing, *i e.*, grief caused by the news of Bolingbroke's landing added to that caused by her husband's departure.

BUSHY. Despair not, madam.
QUEEN. Who shall hinder me ?
I will despair, and be at enmity
With cozening[1] hope : he is a flatterer,
A parasite[2], a keeper-back of death,
Who gently would dissolve[3] the bands of life.
Which false hope lingers[4] in extremity[5].

Enter YORK.

GREEN. Here comes the Duke of York.
QUEEN. With *signs of war*[6] about his aged neck :
O, full of *careful business*[7] are his looks !
Uncle, for God's sake, comfortable[8] words.
YORK. Should I do so, I should belie my thoughts :
Comfort's in heaven ; and we are on the earth,
Where nothing lives but crosses, *cares and grief*[9].
Your husband, he is gone to save far off[10],
Whilst others come to make him lose at home :
Here am I left to underprop[11] his land,
Who, weak with age, cannot support myself :
Now comes the sick hour that his surfeit[12] made ;
Now shall he try[13] his friends that flatter'd him.

Enter a Servant.

SERVANT. My lord, your son was gone before I came.
YORK. He was ? Why so ! go all which way it will !
The nobles they are fled, the commons they are cold,
And will, I fear, revolt on Hereford's side.
Sirrah, get thee to Plashy, to my sister Gloucester ;
Bid her send me presently[14] a thousand pound :
Hold[15], take my ring.
SERVANT. My lord, I had forgot to tell your lordship,
To-day, as I came by, I called there ;
But I shall grieve you to report the rest.
YORK. What is't, knave[16] ?

1. False, deceptive hope.
2. A hanger on, a false friend.
3. Unloose
4. Causes to linger ; here transitive.
5. To the farthest limit.
6. Armour.
7. Anxious preoccupation.
8. Words of comfort or hope.
9. Troubles, anxieties and sorrows.
10. Save kingdom, abroad, *i.e.* Ireland.
11. Uphold, maintain.
12. Excesses.
13. Put to the test.
14. At once.
15. Wait.
16. Boy (Boy-servant).

Bushy. Do not give up all hope, your Majesty.

Queen. None can stop my doing it. I will expect the worst and keep false hopes at arm's length: false hope protracts life to the utmost limit and causes men to cling to it, even when kindly death would end it; false hope which is a cheat and a sycophant prevents the coming of death would rid us of miseries like a true friend.

Enter YORK.

Green. Here is the Duke of York.

Queen. Yes, with his armour on his old body and with a face full of care! For God's sake, uncle, give us a message of hope.

York. If I did so, I would have to suppress the truth. Consolation lies only in God; our earthly life is full of disappointments, anxieties and sorrows. While the king is away to preserve his kingdom abroad, others are here to rob him of his kingdom at home. I am entrusted with the task of maintaining his kingdom—I who, old and weak, can scarcely support myself. At last comes the time of trouble which his former excesses have brought on. Now will his friends and favourites be put to the test.

Enter a Servant.

Servant. My lord, when I reached there your son had already gone.

York. Gone? Be it so, let things take their due course! The nobles have already deserted the king, the common people will soon be, if not already are, on the side of Bolingbroke. You there, go at once to my sister-in-law, the Dutchess of Gloucester at Plashy; ask her to send me immediately one thousand pounds. Wait, take this ring as a token.

Servant. My lord, I had forgotten to inform you that I had dropped in there on my way here today; you will be very sorry to hear the rest.

York. Out with it, fellow!

SERVANT. An hour before I came, the duchess died.

YORK. God for his mercy! what a tide of woes
Comes rushing on this woeful land at once!
I know not what to do: I would to God
So[1] my *untruth*[2] had not provoked him to it,
The king had cut off my head with my brother's[3].
What, are there no posts[4] dispatch'd for Ireland?
How shall we do for money for these wars?
Come, sister,—cousin, I would say,—pray, pardon me
Go, fellow, get thee home, provide some carts,
And bring away the armour that is there.
[*Exit Servant.*
Gentlemen, will you go muster[5] men?
If I know how or which way to order[6] these affairs
Thus thrust disorderly[7] into my hands.
Never believe me. Both are my kinsmen:
The one[8] is my sovereign, whom both my oath
And duty bids defend; the other[9] again
Is my kinsman, whom the king hath wrong'd
Whom conscience and my kindred[10] bids to right[11].
Well, somewhat we must do. Come, cousin, I'll
Dispose[12] of you.
Gentlemen, go, muster up your men,
And meet me presently at Berkeley.
I should to Plashy too;
But time will not permit: all is uneven,
And every thing is left at six[13] and seven.
[*Exeunt York and Queen.*

BUSHY. The wind sits fair[14] for news for Ireland
But none returns. For us to levy power
Proportionable[15] to the enemy
Is all unpossible[16].

GREEN Besides, our nearness to the king in love
Is near the hate of *those love not the king*[17].

1. Provided
2. Disloyalty, faithlessness.
3. Duke of Gloucester's.
4. Messengers.
5. Collect your soldiers.
6. Arrange.
7. In confusion.
8. Richard II.
9. Bolingbroke.
10. Relationship.
11. Restore whom to his rights.
12. See you safely bestowed.
13. In utter confusion.
14. Is favourable.
15. Raise an army sufficient enough to meet.
16. Absolutely impossible.
17. The king's enemies.

Servant. The Duchess had been dead an hour before I came.

York. Have pity on us, oh Lord! What a quick succession of miseries visit this unhappy country all at once! I am entirely at a loss! I wish, provided my disloyalty had not roused him to do it, that he had beheaded me with my brother, Gloucester! Have not messengers been sent to Ireland? How shall we manage to have the money for these battles? Sister—excuse me, I should say cousin—come with me. Sirrah, go to my house, get some carts and bring all the armour that is at Plashy. [*Exit Servant*]

Gentlemen, will you gather all your soldiers together? Take my word for it, I do not know in the least how to manage all this business which has been put into my hands all in confusion. Both are my relations—the one is my king to whom I owe my allegiance and as such for whom I am in duty bound to fight; Bolingbroke, on the other hand, is my nephew who has suffered at the hands of the king and whom my sense of justice and relationship prompt me to help. Anyway, I am going to do something. Come, cousin, I will have you conducted to a place of safety. Meanwhile, gentlemen, collect your men-at-arms and come immediately to Berkeley Castle. I ought to go to Plashy also but I have no time for it at present: everything is in disorder and confusion [*Exeunt York and Queen.*]

Bushy. The weather is favourable for the receipt of news from the king, but we have not received any yet. It is absolutely impossible for us to raise forces adequate to face the rebels.

Green. Moreover, the fact of our being the favourites of the king makes us all the more disliked by the king's enemies.

BAGOT. And that's the wavering[1] commons: for their love
Lies in their purses, and whoso empities them
By so much[2] fills their hearts with deadly hate.

BUSHY. Wherein[3] the king stands generally condemn'd

BAGOT. *If judgment lie in them*[4], then so do we,
Because we ever have been near the king

GREEN. Well, I will for refuge straight to Bristol castle :
The Earl of Wiltshire is already there.

BUSHY. Thither will I with you ; for little office[5]
The hatefui[6] commons will perform for us,
Except like curs to tear us all to pieces.
Will you go along with us ?

BAGOT. No ; I will to Ireland to his majesty.
Farewell : If heart's presages[7] be not vain,
We three here part that ne'er shall meet again.

BUSHY. That's as York thrives to beat[8] back Bolingbroke.

GREEN. Alas, poor duke ! the task he undertakes
Is numbering sands and drinking oceans dry :
Where one on his side fights, thousands will fly.
Farewell at once, for once, for all, and ever.

BUSHY. Well, we may meet again.

BAGOT. I fear me, never.

[*Exeunt.*

SCENE III. *Wilds in Gloucestersihre.*

Enter BOLINGBROKE *and* NORTHUMERLAND, *with Forces.*

BOLINGBROKE. How far is it, my lord, to Berkeley now ?

1. Fickle, vascillating.
2. In the same proportion, to the same extent.
3. In the matter of emptying the purses of the common people.
4. If they are allowed to pass judgment on us.
5. Small service.
6. (*a*) Full of hatred for us, or (*b*) odious.
7. Presentiments, forebodings.
8. Succeeds in driving back.

Bagot. The king's enemies are the fickle commoners, for their heart is in their money, and they hate a man like poison to the extent to which he takes away their money

Bushy. In this matter the king is universally disliked.

Bagot. If it is given to them to sit in judgment on us, we too must share the condemnation, for we have always been closely associated with the king in his doings.

Green. Well, I will at once fly to Bristol castle for safety. The Earl of Wiltshire has already gone.

Bushy. I will come with you : for it is little that the people who hate us do for us except kill us. Will you not come with us, Bagot ?

Bagot. No, I will join the king in Ireland. Goodbye ; if my forebodings are not wrong, this is our last farewell.

Bushy. That depends upon the success York has against Bolingbroke.

Green. Alas, the Duke has taken upon himself a hopeless task, as hopeless as counting the sands of the seashore and draining the ocean. For one man who remains true to him, thousands will desert him. Good-bye, once and for all.

Bushy. Let us hope it is not our last meeting.

Bagot. I am afraid, it is. [*Exeunt.*]

SCENE III. *Wilds in Gloucestershire.*

Enter BOLINGBROKE *and* NORTHUMBERLAND, *with Forces*

Boling. What distance have we to cover before we reach Berkeley, my lord ?

NORTHUMBERLAND. Believe me, noble lord,
I am a stranger here in Gloucestershire :
These high wild hills and rough uneven ways
Draws out[1] our miles, and makes them wearisome :
And yet your fair discourse[2] hath been as sugar,
Making the hard way sweet and *detectable*[3]
But I bethink me what a weary way
From Ravenspurgh to *Cotswold*[4] will be found
In Ross and Willoughby, wanting your company,
Which, I protest, hath very much beguiled
The tediousness and process of my travel[5] :
But theirs is sweetened with the hope to have
The present benefit which I possess ;
And hope to joy[6] is little less in joy
Than hope enjoy'd : by this the weary lords
Shall make their way seem short, as mine hath done
By sight of what I have, your noble company.

BOLINGBROKE. Of much less value is my company
Then your good words. But who comes here ?

Enter HENRY PERCY.

NORTHUMBERLAND. It is my son, young Harry Percy,
Sent from my brother Worcester, whencesoever[7].
Harry, how fares your uncle ?

PERCY. I had thought, my lord, to have learn'd his health of you.

NORTHUMBERLAND. Why, is he not with the queen ?

PERCY. No, my good lord ; he hath *forsook the court,*
Broken his staff of office[8] and dispersed
The household of the king.

NORTHUMBERLAND. What was his reason ?
He was not so resolved[9] when last we spake together.

1. Makes them appear longer, lengthens out.
2. Sweet conversation, pleasant talk.
3. Pleasant delightful.
4. The Cotswold range.
5. The wearisome course of my journey.
6. To enjoy.
7. From place where he may happen to be.
8. Left the place and resigned his office.
9. Determined.

North. I assure you, my lord, being a northerner I do not know this west country : these steep hills and rugged paths make our journey appear longer and more tedious ; but your sweet and interesting talk has made our difficult journey very pleasant. But I think that Ross and Willoughby will find their ride from Ravenspurgh to the Cotswold range an extremely tedious one, being denied the pleasure of your society which, I assure you, has lessened very much the tedium of my long, wearisome journey and made it pleasant. But the expectation of having your sweet company in the future which I am enjoying in the present will keep them up : expectation of future joy is hardly less than present enjoyment : so this anticipation will shorten their journey as mine has been by your pleasant companionship.

Boling. My society is not half so sweet as you kindly make it out to be. But who is coming this way ?

[*Enter* HENRY PERCY.]

North. He is my son Henry Percy sent by my brother Wrocester from some place or other. Harry, how is your uncle ?

Percy. I had expected, Sir, to hear about him from you.

North. How is that ? Is not he with the court ?

Percy. He is not, my lord : he has left the king's service and dismissed the king's servants.

North. Why did he do that ? He had no mind to do so when I talked with him last.

PERCY. Because your lordship was proclaimed traitor.
But he, my lord, is gone to Ravenspurgh,
To offer service to the Duke of Hereford,
And sent me over by[1] Berkeley, to discover
What power[2] the Duke of York had levied there:
Then with directions to repair[3] to Ravenspurgh.

NORTHUMBERLAND. Have you forget the Duke of Hereford, boy?

PERCY. No, my good lord, for that is not forgot
Which ne'er I did remember: to My knowledge[4],
I never in my life did look on him.

NORTHUMBERLAND. Then learn to know him now; this is the duke.

PERCY. My gracious lord, I tender,[5] you my service,
Such as it is, being tender[6] raw[7] and young;
Which elder days[8] shall ripen and confirm[9]
To more *approved service and desert*[10].

BOLINGBROKE. I thank thee, gentle Percy; and be sure
I count myself in nothing else so happy[11]
As in[12] a soul remembering my good friends;
And, as my fortune ripens with thy love[13],
It shall be still thy true love's recompense:
My heart this covenant makes, my hand thus seals it.

NORTHUMBERLAND. How far is it to Berkeley? and *what stir*
Keeps[14] good old York there with his men of war?

PERCY. There stands the castle, by you tuft of trees,
Mann'd with three hundred men, as I have heard;
And in it are the Lords of York, Berkeley, and Seymour;
None else of *name and noble estimate*[15].

Enter ROSS *and* WILLOUGHBY.

NORTHUMBERLAND. Here comes the Lords of Ross and Willoughby,
Bloody with spurring[16], *fiery-red with haste*[17].

1. By way of.
2. Forces.
3. Make his way to.
4. As far as I know.
5. Offer.
6. Soft, weak.
7. Crude, inexperience.
8. Age which will bring experience.
9. Harden, strengthen.
10. Tried or tested service and merit.
11. Lucky, fortunate.
12. In having.
13. Devotion, friendship.
14. What preparations does he make for opposition.
15. Fame and great repute.
16. The horses bleeding as a result of being spurred.
17. Flushed with the soils of the swift ride.

Percy. He was angry because you were declared a rebel. He, my lord, has gone to Ravenspurgh to join the Duke of Hereford and sent me by way of Berkeley castle to ascertain what forces the Duke of York has raised here ; then I have instructions to go back to Ravenspurgh.

North. Don't you remember the Duke of Hereford, my son ?

Percy. I cannot remember one whom I have never known : as far as I know, I have never seen the Duke in my life.

North. Then see him now : this is he.

Percy. My noble lord, I offer my services to you as they are, being delicate, crude and unripe : but experience will mature and strengthen them, so that they will be of more tried and meritorious character.

Boling. Thanks very much, good Percy ; I assure you that I am fortunate in having a soul that always remembers those who are friendly to me ; as your loyalty improves my chances of success, that success will reward you for your loyalty. My heart makes this solemn promise and my hand by grasping yours confirms it.

North. How far is Berkeley castle from here ? What preparations has York made to meet us with the forces he has raised ?

Percy. The castle is just there near that cluster of trees, garrisoned, as I understand, by only three hundred soldiers ; the only nobles who are in the castle are York, Berkeley and Seymour ; no other men of fame and repute.

Enter ROSS *and* WILLOUGHBY.

North. Lo ! there come the Lords of Ross and Willoughby, their horses' sides covered with blood and their face flushed with haste.

BOLINGBROKE. Welcome, my lords. I wot[1] your love pursues
A banish'd traitor : all my treasury[2]
Is yet but unfelt[3] thanks, which more enrich'd
Shall be your love and labour's recompense,

ROSS. Your presence makes us rich, most noble lord.

WILLOUGHBY. And far surmounts[4] our labour to attain it.

BOLINGBROKE. Evermore thanks, the *exchequer of the poor*[5] ;
Which, till my infant fortune comes to years,[6]
Stands for my bounty, But who comes here ?

Enter BERKELEY.

NORTHUMBERLAND. It is my Lord of Berkeley, as I guess,

BERKELEY. My Lord of Hereford, my message is to you.

BOLINGBROKE. My lord, my answer is—to Lancaster ;
And I am come to seek that name in England ;
And I must find that title in your tongue,
Before I make reply to aught you say.

BERKELEY. Mistake me not, my lord ; 'tis not my meaning
To raze[7] one title of your honour out:
To you, my lord, I come, *what lord you will*,[8]
From the most gracious regent of this land,
The Duke of York, to know what pricks[9] you on
To take advantage of the absent[10] time
And fright our native peace with *self-born arms*.[11]

Enter YORK *attended*.

BOLINGBROKE. I shall not need *transport*[12] my words by you ;
Here comes his grace in person.
My noble uncle ! [*Kneels*.

YORK. Show me thy humble heart, and not thy knee.
Whose duty is deceiveable[13] and false.

1. Know.
2. Store of wealth.
3. Intangible, unsubstantial.
4. Exceeds, surpasses.
5. Treasury of those who have no wealth to bestow.
6. Is of age and hence is in possession of property.
7. Erase, omit.
8. Whatever title you like to be addressed by.
9. Goads you on, incites you.
10. The period of the king's absence.
11. (1) Civil war (2) taken up on your initiative.
12. Convey my message through you.
13. Deceptive, insincere.

Boling. My greetings to you, my lords. I know that you feel great affection for a proclaimed traitor banished from the country: all my wealth at present is only verbal gratitude which is intangible; but when I am richer I will properly reward your devotion and pains.

Ross. Your sight enriches us, my gracious lord.

Willoughby. And makes our pains to see you seem as nothing.

Boling. Thanks again which are the only wealth a poor man can fall back upon; and these thanks, till my circumstances improve, will have to do duty for my reward. But who is this?

Enter BERKELEY

North. I think he is the Lord of Berkeley.

Berkeley. I have a message to deliver to you, Lord Hereford.

Boling. My proper title now is Lancaster and not Hereford. I have landed in England to claim that title and so I answer to no other. If you want to have an answer to your message from me, you must address me by that title.

Berkeley. Don't misunderstand me, my lord; it is not my intention to omit a single title that properly belongs to you: I have been sent by the Duke of York, the regent of England to you, whichever title you wish to be addressed by—Hereford or Lancaster—to demand the reasons which have prompted you to seize the opportunity given by the king's absence and break the peace of the realm with civil war.

Enter YORK *attended*

Boling. If it will not be necessary to convey my message through you; here is come the Duke himself. Uncle! [*Kneels*]

York. I want from you the heart's faithful devotion, not the homage of the bended knee which is deceptive and insincere.

BOLINGBROKE. My gracious uncle—

YORK. Tut, tut!
Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word 'grace'
In an ungracious mouth is but profane[1]
Why have those banish'd and forbidden[2] legs
Dared once to *touch a dust of England's ground*[3]?
But then more 'why?' why have they dared to march
So many miles upon her peaceful bosom,
Frighting her *pale-faced*[4] villages with war
And ostentation of despised arms[5]?
Comest thou because the anointed king is hence?
Why, foolish boy, *the king is left behind*,[6]
And in my loyal bosom lies his power.
Were I but now the *lord of such hot youth*[7]
As when brave Gaunt, thy father, and myself
Rescued the Black Prince, that *young Mars of men*[8]
From forth the ranks of many thousand French,
O, then how quickly should this arm of mine,
Now prisoner to the palsy,[9] chastise thee
And *minister correction*[10] to thy fault!

BOLINGBROKE. My gracious uncle, let me know my fault:
On what condition[11] stands it and wherein?

YORK. Even in condition of the worst degree,
In gross rebellion and detested[12] treason;
Thou art a banish'd man, and here art come
Before the expiration of thy time,
In *braving arms*[13] against thy sovereign.

BOLINGBROKE. As I was banish'd, I was banish'd Hereford;
But as I come, I come for Lancaster.
And, noble uncle, I beseech your grace
Look on my wrongs with an indifferent[14] eye:
You are my father, methinks in you
I see old Gaunt alive; O, then, my father,

1. Profanation, sacrilege.
2. Prohibited from entering England.
3. Set foot on the English soil.
4. Panic-stricken.
5. A display of contemptible armed forces.
6. The king, in his absence, is represented by me.
7. In possession of such youthful vigour.
8. The god of war among men.
9. Paralysis.
10. Administer punishment.
11. Of what quality or degree is it.
12. Detestable, hateful.
13. In defiant arms or in armed defiance.
14. Impartial.

Boling. My noble uncle !

York. None of this make believe, please ! Don't you call me by titles of respect and love such as gracious or uncle ; I will have no rebel for a nephew : the utterance of that sacred word 'grace' by one who has acted so ungraciously as yourself is a sacrilege. How dare you, an exile forbidden to return to England, once more set foot on the English soil ? And then I have more questions to ask. Why have you ventured to march through the peaceful land scaring the panic-stricken inhabitants with a contemptible display of violence and armed force ? Do you come now because the king is away ? But though the king is absent in his own person, yet he is present in that of his deputy : I, a loyal subject of the kings, represent him now. If I were now as young and vigorous as I was when your father Gaunt and I brought the Black Prince, the youthful god of war among men, out of a ring of French soldiers who surrounded him, I would at once with this hand of mine, which is now unfortunately stricken with paralysis, mete out the punishment your offence calls for !

Boling. My dear uncle, what is my offence ? Of what nature is it and in what does it consist ?

York. It is an offence of the worst kind, consisting as it does in disloyalty and despicable treachery. Though you are an exile, yet you have come back to hurl armed defiance at your king before the term of your banishment is over.

Boling. When I was exiled, I was the Duke of Hereford ; I return now as the Duke of Lancaster. Uncle, I pray you to judge my wrongs with an impartial mind. I look upon you as my father, it seems that old Gaunt again lives in you. If you were my father, would you

Will you permit that I shall stand condemn'd
A wandering vagabond; my rights[1] and royalties[1]
Pluck'd from my arms perforce[2] and given away
To upstart unthrifts[3]? Wherefore was I born?
If that my cousin king be King of England,
It must be granted I am Duke of Lancaster
You have a son, Aumerle, my noble cousin;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father,
To *rouse his wrongs and chase them to the bay*[4]
I am denied to sue my livery here,
And yet my letters-patent give me leave:
My father's goods are all distrain'd[5] and sold,
And these and all are all amiss employ'd
What would you have me do? I am a subject,
And I challenge law[6] attorneys are denied me;
And therefore personally I lay my claim
To my inheritance of free[7] descent.

NORTHUMBERLAND. The noble duke hath been too much abused[8].

ROSS. *It stands* your grace *upon*[9] to do him right.

WILLOUGHBY. Base men by his endowments[10] are made great.

YORK. My lords of England, let me tell you this:
I have had feeling[11] of my cousin's wrongs
And laboured all I could to do him right;
But in this kind to come, in braving arms,
Be his own carver[12] and cut out his way,
To find out right with wrong, it may not be;
And you that do abet him in this kind[13]
Cherish[14] rebellion and are rebels all.

NORTHUMBERLAND. The noble duke hath sworn his coming is
But for his own; and for the right of that
We all have *strongly sworn*[15] to give him aid;
And let him ne'er see joy that breaks that oath!

1. Rights and privileges.
2. By forces.
3. Reckless spendthrifts raised to high position.
4. Metaphor from deer-hunting. Follow up his wrongs and end them.
5. Forcibly seized.
6. Claim justice according to law.
7. Direct lineal.
8. Unfairly treated.
9. It is your duty to
10. Revenues.
11. I have been alive to.
12. Cut a way for himself, *i.e.*, take the law into his own hands.
13. In this manner of going about the business
14. Foster.
15. Pledged ourselves by strong oaths.

suffer me, your son, to be made a homeless wanderer? My rights and privileges, and all my inheritance have been wrested from me by force and distributed among base-born spendthrifts raised to positions of honour by the king. If I am to be treated thus, it is a pity I should have been ever born. The law of succession which makes Richard king of England surely makes me Duke of Lancaster. If you had died earlier than old Gaunt and your son Aumerle after your death had thus been grievously wronged, then Gaunt would have like his own father hunted down his wrongs and would not have rested till he had redressed them. I am refused the right of claiming delivery of my inheritance, though authorised to do so by the law; my father's possessions have all been forcibly seized and sold and the money misspent. What do you wish me to do in the circumstances? As an Englishman I claim my rights under the law. I am refused the right of being represented by counsel and so I am come in person to claim the rights that are mine in the direct order of succession.

North. The Duke has deeply wronged.

Ross. It is incumbent upon you to see that his wrongs are redressed.

Will. Low-born creatures are enriched by his revenues.

York. My lords, I admit this: I have always sympathised with my nephew's wrongs and have done all that lies in my power to redress them; but I cannot allow his coming armed like this in a spirit of bravado to cut out a path for himself by force, to assert his claims wrongfully. Those of you who help him in this manner are inspired by the spirit of revolt and are thus all traitors.

North. The Duke has declared under oath that he has come only to recover his rights and in this matter we have all pledged our honour to help him; may he never taste happiness who goes back upon his word!

YORK. Well, well, I see the *issue of these arms*[1]:
I cannot mend it, I must needs confess,
Because my power is weak and all ill[2] left;
But if I could, by Him that gave me life,
I would attach[3] you all and make you stoop
Unto the sovereign mercy of the king;
But since I cannot, be it known to you
I do remain as neuter[4]. So, fare you well;
Unless you please to enter in the castle
And there repose you for this night.

BOLINGBROKE. An offer, uncle, that we will accept:
But we must win[5] your grace to go with us
To Bristol castle, which they say is held
By Bushy, Bagot and their complices[6],
The caterpillars of the commonwealth[7],
Which I have sworn to weed[8] and pluck away.

YORK. It may be I will go with you; but yet I'll pause;
For I am loath[9] to break our country's laws.
Nor friends nor foes, to me welcome you are:
Things past redress[10] are now with me past care.
[*Exeunt.*

SCENE IV. *Conway.*

Enter SALISBURY *and a* Welsh Captain.

CAPTAIN. My lord of Salisbury, we have stay'd[11] ten days,
And hardly[12] kept our countrymen together,
And yet we hear no tidings from the king;
Therefore we will disperse ourselves: farewell.

SALISBURY. Stay yet another day, thou trusty Welshman:
The king reposeth all his confidence in thee.

CAPTAIN. 'Tis thought the king is dead; we will not stay.
The *bay-trees*[13] in our country are all wither'd
And meteors fight the fixed stars of heaven;
The pale-faced moon looks bloody on the earth

1. The outcome of this armed rising.
2. Poorly provided.
3. Arrest.
4. Neutral.
5. Persuade.
6. Accomplices, associates.
7. Worthless parasites preying upon the land and wasting it.
8. To pluck up and throw away as weeds.
9. Unwilling.
10. Remedy, cure.
11. Waited.
12. With great difficulty.
13. A kind of evergreen.

York. Ah, I can guess what the result of this war will be ; I make no secret of the fact that I can do little because my resources are scanty and all disorganised. But I swear by God, the author of my being, that if I had the power I would have you all arrested and forced you to beg for forgiveness from the king ; but as I have not the power to do, I tell you that I will keep neutral. So good-bye unless you stop for the night in the castle.

Boling. I thankfully accept your hospitality, uncle : but we must persuade you to come with us to Bristol castle which, according to report, is occupied by Bushy, Bagot and their associates, the parasites feeding on the realm, whom I have taken a vow to destroy.

York. It is just possible I should accompany you ; yet I am not sure for I am unwilling to go against my king. I can consider you neither as friends nor as enemies : anyway I will not worry about things which are past mending.

SCENE IV. *Conway.*

Enter Salisbury *and a* Welsh Captain.

Captain. My lord, we have been ten days here now and with much difficulty have kept the forces together ; and so far we have not heard from the king. So let us disband our forces : good-bye.

Salisbury. Wait for one more day, you loyal Welshmen; the king has implicit faith in you.

Captain. There is a rumour that the king is dead ; so we must disperse. In Wales all the bay-trees which are ever-greens have dried up and shooting-stars have been seen darting among the stars : the silver moon looks down upon the

And lean-look'd[1] prophets whisper fearful change;
Rich men look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy[2] by rage and war:
These signs[3] *forerun*[4] the death or fall of kings.
Farewell: our countrymen are gone and fled,
As well assured[5] Richard their king is dead. [*Exit.*

SALISBURY. Ah, Richard, with the eyes of heavy mind
I see thy glory like a shooting star
Fall to the base[6] earth from the firmament.
Thy sun[7] sets *weeping*[8] in the lowly west,
Witnessing[9] storms to come, woe and unrest:
Thy friends are fled to wait upon thy foes,
And crossly to thy good all fortune goes. [*Exit.*

ACT III.

SCENE I. *Bristol. Before the castle.*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND ROSS, PERCY, WILLOUGHBY, *with* BUSHY *and*, GREEN, *Prisoners.*

BOLINGBROKE. Bring forth these men.
Bushy and Green, I will not vex[10] your souls—
Since presently[11] your souls must part[12] your bodies—
With too much urging your pernicious lives[13],
For *'twere no charity*[14]; yet, to wash your blood
From off my hands, here in the view of men
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A happy[15] gentleman in *blood and lineaments*,[16]
By you *unhappied and disfigured clean*[17]:
You have in manner[18] with your *sinful hours*[19]
Made a divorce betwixt his queen and him[20],
Broke[21] the possession of a royal bed
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul wrongs.

1. Lean-looking.
2. In expectation of enjoying.
3. Omens, portents.
4. Portend, forebode.
5. Absolutely sure.
6. Which is far below the sky.
7. The sun of Richard's prosperity.
8. With a rainy look.
9. Showing signs of.
10. Trouble.
11. At once, immediately
12. Part from, quit.
13. Dwelling too much upon your wickedness.
14. It would be cruel.
15. Fortunate.
16. Birth and looks.
17. Made unhappy and utterly degraded.
18. In a way
19. Time spent in dissipation.
20. Kept husband and wife separate from each other.
21. Broken, interrupted.

earth with a lurid aspect and the haggard-seeming soothsayers drop dark hints of bloody revolutions: the wealthy are anxious because they are afraid of losing their wealth, the poor are merry because they expect to come into possession of other people's wealth by force and violence. These portents forebode the death or downfall of kings. Good-bye: all the Welsh soldiers, convinced that the king is dead, are gone. [*Exit*].

Salisbury. Alas, with a sad heart I see the king fallen from his greatness like the meteor fallen from the heavens to the earth below. The sun of Richard's glory sinks amid storm clouds in the western sky portending revolution, trouble and disturbance; his friends have gone over to his enemy and his luck has deserted him altogether. [*Exit.*]

ACT III.

SCENE I. *Bristol. Before the castle.*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND, ROSS PERCY, WILLOUGHBY, *with* BUSHY *and* GREEN, *prisoners.*

Boling. Produce the prisoners before me. Bushy and Green, it would be cruel to reproach you—since you are to be put to death forthwith—with the wickedness of your life by dwelling at length upon it; but in order to justify your execution in the eyes of the people I will state some reasons for it. You brought to bear your pernicious influence upon your king—a gentleman fortunate in his birth and physical appearance but entirely ruined and degraded by you; you have, as it were, brought about a separation between the king and the queen with your midnight dissipations and thus keeping the king away from his conjugal bed have made the queen weep bitter tears for the king's neglect. I myself, a

Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
Have stoop'd my neck under your injuries[1].
And sigh'd my English breath in foreign, clouds,[2]
Eating the bitter bread of banishment;
Whilst you have fed upon my signories[3],
Dispark'd my parks[4] and fell'd my forest woods[5],
From my own windows torn my household coat[6]
Razed out[7] my imprese[8], leaving me no sign[9],
Save men's opinions and my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all this,
Condemns you to the death. See them deliver'd over.
To execution and the hand of death.

BUSHY. More welcome is the stroke of death to me
Than Bolingbroke to England. Lords, farewell.

GREEN. My comfort is that heaven will take[10] our souls
And *plague injustice*[11] with the pains of hell.

BOLINGBROKE. My Lord Northumberland, see them dispatch'd[12].

[*Exeunt Northumberland and others, with the prisoners.*

Uncle, you say the queen is at your house;
For God's sake, fairly[13] let her be entreated[14]:
Tell her I send to her my kind commends[15],
Take special care my greetings be deliver'd.

YORK. A gentleman of mine I have dispatch'd
With letters of your love to her at large[16].

BOLINGBROKE. Thanks, gentle uncle Come, lords, away,
To fight with Glendower and his complices:
Awhile[17] to work, and after[18] holiday.

[*Exeunt.*

1. Forced me to submit to your wrongs.
2. Under foreign skies, in foreign lands.
3. Estates.
4. Destroyed the enclosures of my parks.
5. Forest trees.
6. Family coat of arms.
7. Erased.
8. Crest or heraldic device with motto.
9. Symbol, badge.
10. Relieve, accept.
11. Punish, torment those who treat us unjustly,
12. Executed.
13. Generously, courteously.
14. Treated.
15. Greetings. compliments.
16. Fully setting forth
17. For some time.
18. Afterwards.

royal prince by birth, closely related to the king and loved by him until you brought about a misunderstanding, have been obliged to submit to your wrongs and to live the miserable life of an exile under foreign skies; and all the time you have enjoyed my estates, destroyed my parks by removing the enclosures and cut down my trees, removed my family coat of arms emblazoned on my windows, erased my heraldic device with the motto, leaving one without a badge (of my noble birth) except men's judgment and my own self to prove that I am a gentleman. For these wrongs, nay more than twice as many, you deserve execution. See them made over to the executioner.

Bushy. I would rather die than see Bolingbroke king of England. Lords, I take leave of you.

Green. I die happy in the confidence that God will receive us into His bosom and punish our murderer with the tortures of hell.

Boling. My lord Northumberland, arrange their execution. [*Exeunt Northumberland and others, with the prisoners*].

Uncle York, you have told me that the queen is at your place; for Heaven's sake, let her be treated with due courtesy: convey to her my cordial greetings and see that they are properly communicated.

York. I have already sent one of my domestics with letters fully expressing your goodwill towards her.

Boling. I thank you, noble uncle. Lords, let us now go and fight Glendower and his accomplices. Let us go to work for some time and afterwards go holidaymaking. [*Exeunt*].

SCENE II. *The coast of Wales. A castle in view. Drums: flourish and colours. Enter* KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, *and Soldiers.*

K. RICHARD. Barkloughly castle call they this at hand?

AUMERLE. Yea, my lord. How brooks[1] your grace the air,
After your late tossing on the breaking seas?

K. RICHARD. Needs[2] must I like it well:
I weep for joy
To stand upon my kingdom once again.
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs:
As *a long-parted mother with her child*[3]
Plays fondly with her tears and smiles in meeting,
So, weeping, smiling, greet I thee, my earth,
And *do thee favours*[4] with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense[5];
But let thy spiders, that suck up thy venom,
And heavy-gaited[6] toads lie in their way,
Doing annoyance[7] to the treacherous feet
Which with usurping steps do trample thee:
Yield[8] stinging nettles to mine enemies;
And when they from thy bosom pluck a flower,
Guard[9] it, I pray thee, with a lurking adder
Whose double[10] tongue may with a mortal[11] touch
Throw death upon thy sovereign's enemies.
Mock not my *senseless conjuration*[12], lords:
This earth shall have a feeling and these stones
Prove armed soldiers, ere her native[13] king
Shall falter[14] under foul rebellion's arms.

CARLISLE. Fear not, my lord; that Power that made you king
Hath power to keep you king in spite of all.
The means that heaven yields must be embraced[15],
And not neglected; else, if heaven would,

1. Likes, stands.
2. Necessarily.
3. A mother long parted from her child.
4. Bestow caresses on.
5. Voracious hunger.
6. Clumsy, slow-moving
7. Harm.
8. Bring forth, produce so as to sting.
9. Protect.
10. Forked.
11. Deadly, causing death.
12. Foolish appeal.
13. By natural right of birth.
14. Succumb to.
15. Seized, utilised.

SCENE II. *The coast of Wales. A castle in view. Drums: flourish and colours. Enter* KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE *and Soldiers.*

K. Rich. Is it, Barkloughly castle near by ?

Aumerle. It is, Your Majesty. How does your lordship like the breeze after the rough voyage ?

K. Rich. I am bound to like it : back in my realm, I feel like crying for joy. My beloved country, I greet you by taking up a handful of your earth, though traitors ride rough-shod over you : as a mother long parted from her child weeps and smiles at once from excess of joy at their reunion, so I salute you, my native land, with smiles and tears and caress you with my own hands. My beloved soil, do not you give nourishment to your master's enemy nor satisfy his voracious hunger with your produce ; but let the spiders which draw their poison from you and clumsy toads lie across the enemy's path and do harm to the traitors who treated your bosom with rebellious steps ; grow nettles to sting my enemies ; and let the flowers be saved from their spoliation by hidden serpents which will kill the king's enemies with the deadly poison of their forked tongue ; do not laugh at what seems to you to be my foolish appeal ; this ground will be sentiment and these stones will turn into fighters before her king, by right of birth, will give way before the forces of disloyalty.

Carlisle. Don't you be anxious, my liege ; God who appointed you king on earth will maintain you in that position, no matter who opposes you ; but you must make use of the human instruments that God provides you with and not ignore them ; otherwise, if God is willing to help us and we

And we will not, heaven's offer we refuse,
The proffer'd[1] means of succour and redress.
AUMERLE. He means, my lord, that we are too remiss ;
Whilst Bolingbroke, through our security[2],
Grows strong and great in *substance and in power.*[3]
K. RICHARD. Discomfortable[4] cousin ! know'st thou not
That when the searching *eye of heaven*[5] is hid,
Behind the globe, that lights the lower world,
Then thieves and robbers range[6] abroad unseen
In murders and in outrage, boldly here ;
But when from under terrestrial ball
He fires[7] the proud tops of the eastern pines
And darts his light through every guilty hole[8],
Then murders, treasons and detested[9] sins,
The cloak of night being pluck'd from off their backs,
Stand bare and naked, trembling at themselves ?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night
Whilst we were wandering with the *antipodes*[10],
Shall see us rising in our throne, the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But self-affrighted[11] tremble at his sin.
Not all the water in the rough rude sea
Can wash the blam[12] off from an anointed king ;
The breath of worldly[13] men cannot depose
The deputy elected by the Lord :
For every man that Bolingbroke hath press'd[14]
To lift shrewd[15] steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel ; then, if angels fight,
Weak men must fall, for heaven still[16] guards the right.

Enter SALISBURY

Welcome, my lord : how far off lies your power[17]?

1. Offered.
2. Carelessness.
3. In resources and strength.
4. Discomforting, discouraging.
5. The sun.
6. Roam freely in search of victims.
7. Gilds, illuminates.
8. Criminal's dens, hiding place of criminals.
9. Detestable, hateful.
10. 'The lower world,' regions exactly opposite.
11. Accused by his guilty conscience.
12. The consecrated oil.
13. Mortal.
14. Pressed into service.
15. Sharp.
16. Always
17. Forces.

will not help ourselves, then we reject His offer of help, the very help and relief that we stand in need of.

Aumerle. What he means to say, my liege, is that we are criminally negligent ; Bolingbroke, on the other hand, taking advantage of our carelessness, grows stronger in resources and armed forces every day.

K. Rich. Cousin, you are full of discouragement ! Don't you know that at night when the sun which illuminates the earth sinks beneath the horizon and lights the antipodes, the evil-doers prowl in the dark and rob and murder with impunity on earth ; but when at sunrise the sun gilds the lofty pine-tops of the east and penetrates all criminals' dens with its rays, murderers, traitors and hateful criminals, deprived of the convenient cover of darkness, stand ugly and exposed and shivering. In the same way, this robber, this rebel, Bolingbroke who during our absence in Ireland, like that of the sun in the antipodes, prowled freely in the dark acting as he pleased, shall, now on our return to our kingdom in all our glory, overcome with shame and guilt and overpowered with our greatness, cowere self-conscious at his own guilt. Not even the ocean itself could wash away the consecrated oil with which the king's body is anointed at the coronation ; God's vicegerent on earth duly appointed by him cannot be dethroned by the power of mortals. Everyman whom Bolingbroke has pressed into his service as a soldier to raise his sharp sword against our royal head will have to fight a heavenly soldier recruited by God to help me ; so mortal soldiers must give way before angels, for God always defends the righteous cause.

Enter SALISBURY

My greetings to you, my lord ; your forces must be somewhere near.

SALISBURY. Nor near[1] nor farther off, my gracious lord,
Than this weak-arm; discomfort[2] guides my tongue
And bids me speak of nothing but despair.
One day too late, I fear me, noble lord,
Hath clouded all thy happy days on earth:
O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men!
To-day, to-day, unhappy day, too late
O'erthrows thy joys, friends, fortune and thy state:
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispersed and fled;

AUMERLE. Comfort, my liege: why looks your grace so pale?

K. RICHARD. But now the blood of twenty thousand men
Did triumph in my face, and they are fled;
And, till so much blood thither come again,
Have I not reason to look *pale and dead*[3]?
All souls that will be safe fly from my side,
For time hath set a blot upon my pride[4].

AUMERLE. Comfort, my liege;. remember who you are.

K. RICHARD. I had forgot myself: am I not king?
Awake, thou coward majesty! thou sleepest.
Is not the king's name twenty thousand names?
Arm, arm, my name! a puny[5] subject strikes
At thy great glory. *Look not to the ground.*[6]
Ye favourites of a king: are we not high?
High be our thoughts; I know my uncle York
Hath power enough to *serve our turn.*[7] But who comes here?

Enter SCROOP

SCROOP. More health and happiness betide[8] my liege

1. Fearer.
2. Distress of mind.
3. Pale and death like, deadly pale.
4. Glory.
5. Insignificant, weak
6. Do not be downcast or downhearted.
7. Do the needful.
8. Befall.

Salisbury. I hope these feeble arms of mine are the only forces that I command, my sweet lord. I bring distressful tidings and have no word of hope to utter. The only that you have lost has ruined the rest of your days in this life : if you could put back the clock of time only by one day, you would have twelve thousand soldiers at your service. But to-day in place of yesterday, this cursed day, one day irrevocably lost ruins your happiness, hope and royal power : the Welsh soldiers, believing you to be dead, broke up, disbanded and joined Bolingbroke.

Aumerle. Do not give up all hope, my lord ; do not turn so deadly pale.

K. Rich. But a few minutes ago I was the proud possessor of an army of twenty thousand men and now it is vanished. Are not these reasons enough for looking deadly pale until some hope of victory revives ? Let all men who fear for their safety leave me, for circumstances have marked me out for disgrace.

Aumerle. Do not lose hope, my lord : you are still the king.

K. Rich. Truly, I had forgotten ; yes, I am still the king of England ; rouse yourself up, my timid royal spirit, you are in a torpor. Is not the king's a name to conjure with, as good as the army I have lost ? Defend yourself, my royal power a poor, insignificant creature challenges you. My followers, do not look so downcast ; we are lofty, so be our thoughts ; our uncle, the Duke of York, is powerful and will do the needful. But somebody is coming this way !

Enter SCROOP

Scroop. May Your Majesty enjoy greater prosperity than

Than can my care tuned tongue deliver[1] him !

K. RICHARD. Mine ear is open, and my heart prepared :
The worst is worldly loss thou canst unfold.
Say, is my kingdom lost ? why, 'twas my care[2] ;
And what loss is it to be rid of care ?
Strive Bolingbroke to be as great as we ?
Greater he shall not be ; if he serve God,
We'll serve Him too and be his fellow so :
Revolt our subjects ? that we cannot mend ;
They break their faith to God as well as *us* :
Cry[3] woe, destruction, ruin and decay ;
The worst is death, and death will have his day.

SCROOP. Glad am I that your highness is so arm'd[4]
To bear the tidings of calamity.
Like an unseasonable[5] stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolved to tears,
So high above his limits[6] swells the rage
Of Bolingbroke, covering your fearful[7] land
With hard bright steel and hearts harder than steel.
White-beards[8] have arm'd their thin and hairless scalps
Against thy majesty ; boys with women's voices,
Strive to *speak big*[9] and clap[10] their *female joints*[11]
In stiff unwieldy arms against they crown :
Thy very beadsmen[12] learn to bend their bows
Of double-fatal[13] yew against the state ;
Yea, *distaff-women manage rusty bills*[14]
Against thy seat[15] both young and old rebel,
And all goes worse than I have power to tell.

K. RICHARD. Too well, too well thou tell'st a tale so ill.
Where is the Earl of Wiltshire ? where is Bagot ?
What is become of Bushy ? where is Green ?
That they have let the dangerous enemy
Measure our confines[16] with such peaceful steps ?

1. Report.
2. Cause of anxiety.
3. Give loudly your message of.
4. Fortified.
5. Coming at an inappropriate time.
6. Its natural limits.
7. Full of fear, frightened.
8. Old man
9. Talk in manly voice.
10. Incase, wrap.
11. Soft, tender limbs
12. Almsmen, pensioners, prayersmen.
13. Doubly fatal.
14. Spinning women handle pikes rusty with disuse.
15. Throne.
16. March up and down our country.

my sorrowful tongue can report to him !

K. Rich. I am ready to hear and bear all that you will tell me ; the worst news that you can bring is loss of wealth and power. It matters little if I have lost my kingdom ; it was a source of anxiety, and nobody would mourn its loss. Bolingbroke may try to be equal to me ; it does not matter, because he cannot be better than myself ; if he serves God, so shall I and in that way be his equal. If my people rebel, I cannot help it : they are traitors to their God as well as their king ; deliver loudly your message of sorrow, ruin, loss and downfall ; the worst that you can deliver is that of death which will come to all in turn.

Scroop. I am pleased to see that Your Majesty is so strongly fortified against misfortune. As a heavy storm bursting at an unexpected hour makes the streams overflow their banks as though the whole land were turned into water, so does the power of Bolingbroke far exceeding all reasonable limits, spread over the whole panic-stricken land so that it bristles with cruel swords and more cruel soldiers. Grey-haired old men have taken up arms against their king ; shrill-voiced young men try to speak in deep manly voice and cover their limbs, tender as women's, with tough heavy armour to fight Your Majesty ; even your almsmen are preparing themselves to shoot their doubly fatal arrows at your royal person ; even spinning women wield spikes, grown rusty through disuse, to strike at your throne : the old and the young alike have risen in arms against you and things are much worse than I am able to describe.

K. Rich. You do more than justice to a subject so terrible as this. Where are my followers, Wiltshire, Bagot, Bushy and Green ? How is it that they have suffered this powerful foe to tramp our land without any resistance ? If

If we prevail[1], their heads shall pay for it :
I warrant they have made peace with Bolingbroke

SCROOP. Peace have they made with him indeed, my lord

K. RICHARD. O villains, vipers, damn'd without redemption !
Dogs, easily won[2] to fawn on any man !
Snakes, in my heart-blood warm'd, that sting my heart !
Three *Judases*[3], each one thrice worse than Judas !
Would they make peace ? terrible hell make war
Upon their spotted[4] souls for this offence !

SCROOP. Sweet love, I see, changing his property ;[5]
Turns to the sourest[6] and most deadly hate :
Again uncurse[7] their souls ; their peace is made
With heads, and not with hands : those whom you curse
Have felt the worst of death's destroying wound
And lie full low, graved[8] in the hollow ground

AUMERLE. Is Bushy, Green, and the Earl of Wiltshire dead ?

SCROOP. Ay, all of them at Bristol lost their heads.

AUMERLE. Where is the duke, my father with his power[9] ?

K. RICHARD. No matter where of comfort no man speak :
Let's talk of graves, of worms and *epitaphs*[10]
Make dust[11] our paper and with rainy eyes
Write sorrow on the bosom of the earth,
Let's choose executors and talk of wills :
And yet not so, for what can we bequeath
Save our deposed bodies to the ground ?
Our lands, our lives and all are Bolingbroke's,
And nothing can we call our own but death
And *that small model of the barren earth*[12]
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground

1. Triumph, are victorious.
2. Induced, persuaded.
3. Betrayers whose eternal type is Judas, Christ's betrayer.
4. Wicked.
5. Its nature or character.
6. Bitterest.
7. Remove or recall your curse.
8. Buried as low as possible.
9. Forces.
10. Inscriptions on tombs.
11. Use dust as substitute for.
12. The grave dug in the ground which is the shape of the human body

I come off victorious, I will make them answer for it with their life. I am sure they have come to a settlement with Bolingbroke.

Scroop. Truly, my lord, they have settled with him.

K. Rich. Oh, rogues and traitors, whose souls are eternally lost, curs easily persuaded to flatter any master, serpents cherished in my bosom to bite me to death! Three traitors, each more treacherous than Judas, Christ's betrayer! For this disgraceful settlement may their sinful souls suffer eternal torments in hell!

Scroop. I see that affection when it changes its nature is transformed into the most bitter and cruel hatred! Call off your curses; they have made peace by giving their heads and not their hands, with their life and not with their love. They have suffered the extreme penalty of death and rest in their grave, the lowest of the low.

Aumerle. Do you mean that they are all dead?

Scroop. Yes, all of them were executed at Bristol.

Aumerle. Where is my father with his forces?

K. Rich. It is of no importance where he is; let no one entertain hope: let us think only of death, and burial and the other associations of the grave, make the dusty earth do duty for paper on which to draw pictures of sorrow with drops of tears; let us make bequests of our property by testament and appoint our executors. But how could I do that? I have only my dethroned body to leave to the grave. All that we possess now belongs to Bolingbroke, all that is left to us is the right to die and that shape modelled out of earth, *i.e.*, the grave which is just the size and outline of the human corpse. In the name of Heaven, let us sit down on the

And tell sad stories of the death of kings;
How some have been deposed; some slain in war;
Some haunted by the ghosts[1] they have deposed:
Some poison'd by their wives? some sleeping killed[2]
All murdered: for within the hollow crown
That rounds[3] the mortal temples of a king
Keeps Death his court and there the antic[4] sits,
Scoffing his state[5] and grinning at his pomp,
Allowing him a breath[6], *a little*[7] *scene*
To manorchize[8], be fear'd[8] and kill with looks,
Infusing him with *self and vain*[9] *conceit.*
As if this flesh which walls about our life
Were brass impregnable[10], and *humour'd thus*[11]
Comes at the last and with a little pin
Bores through his castle wall, and farewell king[12]!
Cover your heads[13] and mock not flesh and blood[14]
With solemn reverence: throw away *respect,*
Tradition, form and ceremonious duty[15]
For you have but mistook me all this while:
I live with bread like you, feel want,
Taste grief, need friends: *subjected thus*[16],
How can you say to me, I am a king?

CARLISLE. My lord, wise men ne'er sit and wail their woes
But presently prevent[17] the ways to wail.
To fear the foe, since fear oppresseth strength.[18]
Gives in your weakness strength unto your foe,
And so your follies fight against yourself
Fear, and be slain; no worse can come to fight[19]:
And fight and die is death destroying death?
Where *fearing dying*[20] pays death *servile breath*[21].

AUMERLE. My father hath a power; inquire of him,
And learn to make a body of a limb,

1. Spirits of those whom.
2. Murdered while sleeping.
3. Encircles.
4. Clown, buffoon.
5. Mocking at his pompous royal power.
6. A brief shape of time, *i.e.*, his short mortal life.
7. A small stage *i.e.*, the theatre of life.
8. To play the part of the king.
9. Foolish, self-conceit.
10. Invulnerable.
11. His vanity being satisfied thus.
12. Makes an end of the king.
13. Put on your cap.
14. A frail human creature like yourselves.

15. Reverence, usage, etiquette and custo- mary homage.
16. Liable to all these needs and frailties. 17. Anticipate, forestall.
18. Paralyses. 19. Of fighting.
20. Whereas to be in constant fear of death.
21. Is to be the slave of death.

ground and talk about the ruin of kings. Some have been dethroned, some killed in battles, some visited and tormented by the spirits of those whom they have ruined, some poisoned to death by their wives and some murdered while asleep; all these have died violent deaths; for Death reigns supreme even within the empty crown that encircles the head of the king; and seated there like a buffoon he mocks at the king's royal power and laughs at his glory, granting him a brief spell during which and a small stage on which to play the king and strike terror into the hearts of people with his looks of authority; Death fills the king with vain self-conceit as if the human body which encloses the soul were invulnerable; after his vanity has been tickled for a time Death comes and with a mere pin makes a hole into that wall of flesh which the king believed to be impregnable and makes an end of him. Put on your caps and do not by your respectful bearing make fun of me who am a weak mortal like yourselves; give up all homage, all time-honoured customs, ceremonies and formal allegiance, for all this time you have had a false notion of royalty. Your king is as human as yourselves sharing the same physical and emotional needs as yourselves: how then am I a high and mighty king, being liable to all these needs and weaknesses?

Carlisle. My liege, it is foolish to sit idle and lament your troubles: you should immediately forestall the cause of your grief: since fear destroys a man's strength, fear of the enemy by weakening him increases his enemy's strength and thus his foolish fear helps the enemy to overcome him. If you give way to fear, you will be killed; if you fight, no worse fate can overtake you than death: so it is better to die fighting, because by doing so one destroys, by physical death, the moral one of constantly living in dread of death: while to always live in dread of death is to be the slave of death.

Aumerle. My father, the Duke of York, has a force; communicate with him and make the most of the small army that he has.

K. RICHARD. Thou chid'st me well: proud Bolingbroke, I come
To change blows with thee for our day of doom
This ague fit of fear is over blown[1];
An easy task it is to win our own.
Say, Scroop, where lies our uncle with his power?
Speak sweetly[2], man, although thy looks be sour.

SCROOP. Men judge by the complexion[3] of the sky
The state and inclination of the day[4]:
So may you by my dull and heavy eye,
My tongue hath but a heavier tale to say.
I play the torturer, by small and small[5]
To lengthen out the worst that must be spoken:
Your uncle York is join'd with Bolingbroke.
And all your nothern castles yielded[6] up,
And all your southern gentlemen in arms
Upon his party[7].

K. RICHARD. Thou hast said enough.
Beshrew[8] thee, cousin, which didst lead me forth [*To Aumerle.*
Of that sweet way I was in to despair!
What say you now? what comfort have we now?
By heaven, I'll hate him everlastingly
That bids me of comfort[9] any more.
Go to Flint castle: there I'll pine away;
A king, woe's slave, shall kingly[10] woe obey.
That power[11] I have, discharge; and let them go
To eat[12] the land that hath some hope to grow,
For I have none: let no man speak again
To alter this,[13] for counsel is but vain

AUMERLE. My liege, one word.

K. RICHARD. He does me double wrong
That wounds me with the flatters of his tongue.
Discharge my followers: let them hence away,
From Richard's night to Bolingbroke's fair day
[*Exeunt.*

1. Blown over, gone.
2. Encouragingly, pleasantly.
3. Appearance, look.
4. What the day will be like.
5. Bit by bit.
6. Surrendered.
7. On his side.
8. Curse.
9. Of good cheer.
10. Like a king.
11. Forces, army.
12. To till, plough.
13. To change my mind.

K. Rich. You do well to rebuke me : I go forth to meet Bolingbroke in battle so as to decide which of us is to fall : the spasm of fear has passed ; it is not difficult to recover what rightly belongs to us. Scroop, tell me where is my uncle with his forces ; give us some good news, though you look very gloomy.

Scroop. As people gather from the appearance of the sky what the weather will be like, so you may gather from my sad looks that I have a still worse story to tell. I am tormenting you by giving you the news bit by bit in order to postpone the worst. The Duke of York has gone over to Bolingbroke ; all the castles in the north which were yours have surrendered and all the nobles of the south, are on Bolingbroke's side with their armed forces.

K. Rich. I don't wish to hear any more. (*To Aumerle*) A curse on you, cousin, for diverting my thoughts from that sweet despondency which they were beginning to achieve ! What have you got to say now ? What hopes have we left ? I swear by God that I will never forgive the man who will ask me to entertain any hope. I am going now to Flint castle where I shall give away to despair ; a king's grief must be royal ; dismiss the forces that I still have ; let them go and plough the land that by giving them a crop will repay their labour better than I can, who have nothing to give them. My mind is made up and all advice given to me to change my mind will go unheeded.

Aumerle. Let me speak a last word, my lord.

K. Rich. He who tries to give me hope where there is none injures me all the more. Dismiss my men. Let them exchange their share in Richard's adversity for that in Bolingbroke's prosperity.

SCENE III. *Wales. Before Flint castle.*

Enter, with drum and colours, BOLINGBROKE, YORK, NORTHUMBERLAND, Attendants, *and Forces.*

BOLINGBROKE. So that by this intelligence we learn
The Welshmen are dispersed, and Salisbury
Is gone to meet the king, who lately landed
With some few private friends upon this coast.

NORTHUMBERLAND. The news is very fair and good, my lord :
Richard not far from hence hath hid his head

YORK. It would beseem[1] the Lord Northumberland
To say 'King Richard' : alack the heavy day
When such a sacred king should hide his head.

NORTHUMBERLAND. Your grace mistakes ; only to be brief[2].
Left I his title out.

YORK. The time hath been,
Would you have been[3] so brief with him, he would
Have been so brief with you, *to shorten you,*
For taking so the head, your whole head's length[4].

BOLINGBROKE. Mistake not, uncle, further than you should,

YORK. Take not, good cousin, further than you should,
Lest you mistake the heavens are o'er our heads.

BOLINGBROKE. I know it, uncle, and oppose not myself
Against their will. But who comes here ?

Enter PERCY

Welcome, Harry : what, will not this castle yield ?

PERCY. The castle royally is mann'd, my lord,
Against thy entrance.

BOLINGBROKE. Royally !
Why, it contains no king ?

1. Become.

2. For shortness' sake.

3. If you had been.

4. Cut off your head for your cutting off his title.

SCENE III. *Wales. Before Flint castle.*

Enter, with drum and colours, Bolingbroke, York, Northumberland, Attendants, *and Forces.*

Boling. So this news tells us that the Welsh forces are disbanded and that Salisbury has joined the king who has just returned from Ireland with a few followers.

North. The news is quite good, my lord. Richard has taken shelter within a short distance from this place.

York. It would be more becoming, Lord Northumberland, if you were to refer to him as 'King Richard.' It is a pity that God's viceregent should have thus to take shelter.

North. You have misunderstood me, my lord, I omitted his title for the sake of shortness.

York. Time was when if you had in referring to him been so short with him, he would have made equally short work of you so that the loss of his title would have led to the loss of your head.

Boling. Do not, uncle York, unnecessarily misconstrue his words.

York. Cousin, do not take more than what you have a right to, lest in doing so you forget that God rules the universe and punishes the wrong-doer.

Boling. I always bear it in mind and do not presume to act against His will. Who comes this way ?

Enter PERCY

My greetings to you, Harry ; when will this castle surrender ?

Percy. This castle is defended against your siege by the king himself, my lord.

Boling. King ! Why, there is no king here.

PERCY. Yes, my good lord,
It doth contain a king; King Richard lies
Within the limits of yon lime and stone:
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn.

NORTHUMBERLAND. O, belike[1] it is the Bishop of Carlisle.

BOLINGBROKE. Noble lords,
Go to the rude ribs[2] of that ancient castle;
Through brazen trumpet *send the breath of parley*[3]
Into his ruin'd ears[4] and thus deliver[5]
Henry Bolingbroke
On both his knees doth kiss King Richard's hand
And sends allegiance and true *faith of heart*[6]
To his most royal person, hither come
Even at his feet to lay arms and power,
Provided that my banishment *repeal'd*[7]
And lands restored again be freely[8] granted;
If not, I'll use the advantage of my power
And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen:
The which, how far off from the mind of Bolingbroke
It is, such *crimson tempest*[9] should bedrench
The fresh green lap of fair King Richard's land,
My stooping duty[10] tenderly shall show.
Go, signify as much, while here we march
Upon the grassy carpet of this plain.
Let's march without the noise of threatening drum,
That from the castle's tatter'd[11] battlements
Our *fair appointments*[12] may be *well perused*[13]
Methinks King Richard and myself should meet
With no less terror than the elements
Of *fire and water*[14], when their thundering shock
At meeting tears[15] *the cloudy cheeks of heaven*[16].
But he the fire, I'll be the yielding water:
The rage be his, whilst on the earth I rain

1. Perhaps.
2. Rough or rugged wall.
3. Sound a parley.
4. Battered or fattered loopholes.
5. Give loudly.
6. Sincere devotion and loyalty.
7. Cancelled.
8. Unconditionally, without reservation.
9. Copious showers of blood.
10. Homage, humble submission.
11. Ragged.
12. Perfect equipments
13. Clearly observed.
14. Lightning and rain.
15. Rends.
16. The cloudy skies.

Percy. There is : King Richard is within these strong walls and there are besides Lord Aumerle, Lord Salisbury, Sir Stephen Scroop and a very reverend churchman whose name I could not make out.

North. Perhaps, he is the Bishop of Carlisle.

Boling. My lords, go near the rugged walls of this old castle, sound a truce on the trumpet which may penetrate through the shattered loopholes of the castle and give this message : Henry Bolingbroke does obeisance to the king on his bended knees and offers his loyalty and homage to his true Majesty ; that he has come hither to place his armed forces and strength entirely at his service on condition that without any reservation his sentence of exile shall be cancelled and the restoration of his lands granted ; otherwise he will make use of his resources and drench the dusty land with the blood of his slain countrymen. How unwilling he is to cause such profuse bloodshed as will stain the fair bosom of King Richard's smiling land is proved by the homage that he pays and the conciliatory gesture that he makes. Go ahead and tell the king all this ; meanwhile we hold a parade on this grassy plain. There shall be no noisy beat of drum but we shall so manoeuvre that the king may clearly see our well-equipped forces from the ragged parapets. It seems to me that if there is an encounter between King Richard and myself it will be no less terrible than the war of natural forces such as fire and water, when in the form of lightning and rain during a thunderstorm they rend the cloudy skies into two with their tremendous impact. Let him be as fierce as fire and set the world ablaze ; I shall do duty for water and shall cool the earth,

My waters ; on the earth and not on him.[1]
March on, and mark King Richard how he looks.
Parle without, and answer within. Then a flourish.
Enter on the walls KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, SCROOP *and* SALISBURY.

See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are bent[2]
To dim his glory and to stain[3] the track
Of his bright passage to the occident[4].

YORK. Yet looks he like a king : behold, his eye,
As bright as is the eagle's, *lightens forth*[5]
Controlling majesty : alack, alack, for woe,
That any harm should stain so fair a show !

K. RICHARD. We are amazed,[6] and thus long have we stood [*To North.*
To watch the fearful bending of thy knee[7],
Because we thought ourself thy lawful king :
And if we be, how dare thy joints[8] forget
To pay their awful[9] duty to our presence ?
If we be not, show us the hand of God
That hath dimiss'd us from our *stewardship*[10] ;
For well we know, no hand of blood and bone
Can gripe the sacred handle of our sceptre,
Unless he do profane[11], steal or usurp.
And though you think that all, as you have done,
Have torn their souls[12] by turning them from us,
And we are barren and bereft of friends ;
Yet know, my master, God omnipotent,
Is mustering in his clouds on our behalf
Armies of pestilence ; and they shall strike
Your children yet unborn and unbegot,
That lift your vassal[13] hands against my head
And threat[14] the glory of my precious crown.
Tell Bolingbroke—for yond[15] methinks he stands—

1. But not to cause him troubles.
2. Determined.
3. Darken, obscure.
4. West.
5. Flashes forth.
6. Utterly confounded, bewildered.
7. Expecting homage inspired by awe and reverence.
8. Knees.
9. Inspired by awe and reverence.
10. Office as God's deputy.
11. Commit sacrilege.
12. Done violence to themselves.
13. Subject
14. Threaten, menace
15. Yonder.

but I shall not do any harm to him. Go forward and see how he conducts himself.

Parle without, and answer within. Then a flourish.

Enter on the walls, King Richard, the Bishop of Carlisle, Aumerle, Scroop and Salisbury.

Lo there ! the king in person appears on the castle-wall looking like the sun when it appears in the eastern sky flushed with anger and fury at seeing the jealous clouds, determined to obscure his light and darken his luminous path across the sky to the west.

York. Nevertheless he looks royal every inch of him ; mark his eye, piercing like the eagle's, flashes forth looks of awe and commanding authority. Alas ! that such a handsome appearance should be marred by any harm !

K. Rich. [*To North.*] This is the surprise of my life ; I have long been expecting to see you go down on your knee in awe of me because I am your rightful sovereign : how, then, have your knee the audacity to omit to pay their homage in my awe-inspiring presence ? If you no longer recognise me as your king, produce written evidence to show that God has dismissed me from my office ; for I am absolutely sure no human being can exercise the royal authority that rightly belongs to me without being guilty of sacrilege, theft or usurpation. You seem to think that as you all have done violence to your souls by breaking your oaths of allegiance to me you have left me helpless and friendless : let it be known that Almighty God whose servant I am is gathering in the clouds above hosts of plagues to help me ; and they will destroy the future offspring of you all who, being my subjects, dare to arise your hands against my person and threaten to overthrow my royal power. Tell Bolingbroke—for I see him standing over there

That every stride he makes upon my land
Is dangerous treason : he is come *to open*
The purple testament[1] *of bleeding war* ;
But ere the crown he looks for live in peace,
Ten thousand bloody crowns[2] of mothers' sons
Shall ill become[3] the *flower of England's face*[4],
Change the complexion of her *maid-pale peace*[5]
To *scarlet indignation*[6] and *bedew*[7]
Her pastures' grass with *faithful English blood*[8].

NORTHUMBERLAND. The king of heaven forbid our lord the king
Should so with *civil and uncivil arms*[9]
Be rush'd upon ! Thy thrice noble cousin
Harry Bolingbroke doth humbly kiss thy hand ;
And by the honourable tomb he swears,
That stands upon *your royal grandsire's bones*,[10]
And by the royalties of both your bloods[11],
Currents that spring from one most gracious head[12]
And by the buried hand of warlike Gaunt,
And by the worth and honour himself,
Comprising[13] all that may be sworn or said,
His coming hither hath no further scope[14]
Than for his *lineal royaltie*,[15] and to beg
Enfranchisement immediate[16] on his knees :
Which on thy royal party[17] granted once,
His glittering arms he will commend[18] to rust,
His barbed[19] steeds to stables, and his heart
To faithful service of your majesty.
This swears he, as he is a prince, is just[20] ;
And, as I am a gentleman, I credit him.

K. RICHARD. Northumberland, say thus the king returns[21] :
His noble cousin is right welcome hither ;
And all number of his fair demands
Shall be accomplish'd[22] without contradiction[23] :
With all the gracious utterance thou hast

1. Blood-stained will, *i.e.*, legacy left by civil war.
2. Heads.
3. Mar, disfigure.
4. The beauty of the land.
5. Pale as a maiden when frightened.
6. Blood passion.
7. Drench.
8. Blood of Englishmen.
9. Civil war and rude, rebllious arms.
10. The mortal remains of Edward III.
11. Royal descent of you both.
12. Spring, source.
13. Including.
14. Aim, purpose.
15. Hereditary rights that are his by royal descent.
16. Immediate restoration to all his rights.

17. Side. 18. Commit. 19. Armed, accoutred. 20. True. 21. Replies, answers. 22. Granted. 23. Fully and without reservation.

—that his presence in my kingdom amounts to high treason ; that he has come here to start a bloody civil war that will leave a legacy of bloodshed to our successors ; but before he peacefully enjoys the crown he hopes to win, thousands of Englishmen with their bleeding heads shall disfigure the beauty of the land and replace its peace, as delicately pale as the face of a scared maiden, by fiery passion and drench the smiling land with the blood of loyal Englishmen.

North. May God save the king from attacks in civil war as well as from rude violence ! Your noble cousin Bolingbroke pays you his homage ; and he swears by the tomb of your honoured grandfather Edward III, by the royal blood which flows in the veins of both, owing its origin to a common source, by the hand of his brave father Gaunt now dead and by his own merits and honour, by all these which include all that a man can swear by that he has come here with the sole aim of claiming all his hereditary rights and to humbly pray you to grant him immediately release from disabilities and restoration to his rights and privileges : all these being conceded on your part he will allow his weapons to grow rusty through disuse and his fully equipped horses to lie idle in the stables and he will devote himself, heart and soul, to the service of the king ; and he stakes his honour as a prince of the blood on the truth of this ; and as I am a gentleman I believe it to be true.

K. Rich. Tell him that this is my reply : say that the king heartily welcomes his good cousin home, and that all his just claims will be fully and freely granted : convey my greet-

Speak to his gentle hearing[1] kind commends.[2]
We do debase ourselves, cousin, do we not, [*To Aumerle.*
To look so poorly[3] and to speak so fair[4]?
Shall we call back Northumberland, and send
Defiance to the traitor, and so[5] die?

AUMERLE. No, good my lord; let's fight with gentle words
Till time lend friends and friends their helpful swords

K. RICHARD. O God, O God! that e'er this tongue of mine,
That laid the sentence of dread banishment
On yon proud man, should take it off again
With *words of sooth*[6]! O that I were as great
As is my grief, or *lesser than my name*![7]
Or that I could forget what I have been,
Or not remember what I must be now!
Swell'st thou, proud heart? I'll give thee scope[8] to beat,
Since foes have scope to beat both thee and me.

AUMERLE. Northumberland comes back from Bolingbroke.

K. RICHARD. What must the king do now? must he submit?
The king shall do it: must he be deposed?
The king shall be contented: must he lose
The name of king? o' God's name, let it go:
I'll give my jewels for[9] a set of beads[10],
My gorgeous palace for a hermitage[11],
My gay apparel for an *almsman's*[12] *gown*,
My *figured goblets*[13] for a dish of wood,
My sceptre for a palmer's[14] walking-staff,
My subjects for a pair of *carved saints*[15]
And my large kingdom for a little grave,
A little little grave, an obscure grave;
Or I'll be buried in the king's highway,[16]
Some way of common trade[17], where subjects, feet
May hourly trample on their sovereign's head;

1. Sympathetic or kindly ear.
2. Compliments, greetings.
3. Humbly.
4. Sweetly, in a friendly manner.
5. In defying him.
6. Here, pleasing, flattering words.
7. Smaller than my title as king.
8. Free, play.
9. In exchange for.
10. A rosary, a string of beads
11. A hermit's cottage.
12. A poor pensioner's uniform.
13. Drinking cups designed with figures.
14. Pilgrim's.
15. Images of saints in hermits' cells.
16. The public road.
17. A trodden path, a scene of busy traffic.

ings to his kindly ear with all the sweet eloquence that you can command. (*To Aumerle.*) Am I not degrading myself by looking so humble and using such gentle language? Would it not be better if I sent a challenge to the disloyal wretch through Northumberland and laid down my life in that cause?

Aumerle. No, my lord, it is no use just now; let us bide our time and use conciliatory language till we succeed in gathering around us a body of friends who will fight for us.

K. Rich. Oh, Lord! that I should ever come to this, that I should ever bring myself to cancel in sweet, flattering language the punishment of hard exile that I inflicted upon this haughty man! O, how I wish I were as powerful as my sorrow or that I had borne a humbler name! or I wish I had forgotten what exalted position I occupied or had not realised the full extent of my downfall. Do you, my royal heart, beat too fast and loud at this shame? My heart will have full liberty to beat as my enemies have full liberty to beat down me and my heart.

Aumerle. Here comes Northumberland a second time from Bolingbroke.

K. Rich. I wonder if he offers new terms! Am I to surerender to him? I think I must. Am I to be dethroned? I am afraid there is no help for it. Am I to renounce my title? I don't care for it. I will exchange my jewellery for a rosary, my royal palace for a hermit's abode, my gorgeous clothes for a pensioner's uniform, my ornamental drinking-cups for wooden vessels, my royal sceptre for a pilgrim's staff, my people for a couple of saints' images carved in hermits' cells and this vast realm for a poor, humble grave; I will exchange the gorgeous life of a king for the humble life of a hermit! Or my grave will be on the public road, a scene of busy traffic where the king will be trodden upon by the feet

For on my heart they tread now whilst I live ;
And buried once, why not upon my head ?
Aumerle, thou weep'st, my tender-hearted cousin !
We'll make foul weather with despised[1] tears ;
Our sighs and *they*[2] shall lodge[3] the summer corn,
And make *dearth*[4] in this revolting land.
Or shall we *play the wanton*[5] with our woes,
And *make some prettymatch*[6] with shedding tears ?
As thus, to drop them still[7] upon one place,
Till they have fretted[8] us a pair of graves
Within the earth ; and, therein laid,[9]—their lies
Two kinsmen digg'd[10] their graves with weeping eyes.
Would not this ill do well ? Well, well, I see
I talk but idly, and you laugh at me.
Most mighty prince, my Lord Northumberland,
What says King Bolingbroke ? will his majesty
Give Richard leave to live till Richard die ?
You *make a leg.*[11] and Bolingbroke says ay[12]

NORTHUMBERLAND. My lord, in the base[13] court he doth attend[14]
To speak with you ; may it please you to come down.

K. RICHARD. Down, down I come ; like glistering[15] *Phaethon,*[16]
Wanting the manager[17] of *unruly jades.*[18]
In the base court where kings grow base,
To come at traitors' calls and do them grace[19].
In the base court ? Come down, court ! down, king !
For *night-owls*[20] shriek where *mounting*[21] larks should sing.

[*Exeunt from above.*

BOLINGBROKE. What says his majesty ?

NORTHUMBERLAND. Sorrow and grief of heart
Makes him speak fondly,[22] like a frantic man :
Yet he is come.

1. Despicable, contemptible.
2. Tears.
3. Lay, beat down.
4. Famine, scarcity.
5. Dally with, sport with.
6. Make some fanciful compact.
7. Always.
8. Worn for us.
9. When we are laid there.
10. Who dug.
11. Bend your knee, make a bow.
12. Yes, grant your request.
13. Lower.
14. Waits.
15. Shining, lustrous.
16. Son of Helios, the sun-god.
17. Unable to control.
18. Here vicious or or rebellious horses.
19. Honour.
20. Bird of evil omen.
21. Soaring.
22. Foolishly.

of his own people ; they trample upon my feelings, while I am alive ; why should they not trample upon my body when I am dead ? O, my soft-heartd cousin, you weep for me ; between us we shall flood the land with our ridiculous tears till these tears that we shall shed and the sighs that we shall heave like rain and wind respectively will beat down the crops and bring on a famine in this land of rebels, or we shall dally with our sorrows and enter into some playful compact for shedding tears such as dropping our tears always on one particular spot till they wear for us two graves into the ground ; then when we shall be buried in those graves, people will say that there lie two kinsmen who dug their own graves with tears. Will not this be a good occupation for us in our grief ? Alas, I feel that I am talking nonsense, and you are laughing at it. O, most redoubtable prince, what message have you brought from His Majesty, King Bolingbroke ? Will he allow his poor subject Richard to live out the natural length of his days ? He will surely say yes if you bow to him and request him to grant me this favour.

North. Your Majesty, he waits for you in the lower court ; will you please come down ?

K. Rich. Yes, I go down like the shining Phæthon, the sun-god's son, unable to control his rebellious seeds. In the lower courtt, eh ? Yes, it is the lower court where kings come down very low by answering the summons of rebels and doing them honour. Come down ? Down with court and king ? And no wonder—for birds of evil omen, *e.g.*, the night-owls screetch at a time when the sky-larks should sing as they soar. [*Exeunt from above.*

Boling. What did the king say ?

North. Deep, heart-felt sorrow makes him speak foolishly as though he were a mad man ; here he comes.

Enter KING RICHARD *and his Attendants below.*

BOLINGBROKE. Stand all apart,[1]
And show fair[2] duty to his majesty.
[*He kneels down.*
My gracious lord,—

K. RICHARD. Fair cousin, you debase
your princely knee
To make the base earth proud with kissing it:
Me rather had[3] my heart might feel your love
Than my unpleased[4] eye see your courtesy
Up, cousin up; your heart is up, I know.
Thus high[5] at least, although your knee be low.

BOLINGBROKE. My gracious lord, I come
but for mine own.

K. RICHARD. Your own is yours, and I
am yours, and all.

BOLINGBROKE. So far be mine, my most
redoubted[6] lord,
As my true service shall deserve your love.

K. RICHARD. Well you deserve: they
well deserve to have,
That know the strong'st and surest way to get.
Uncle, give me your hands: nay, dry your eyes;
Tears show[7] their love, but want[8] their remedies.
Cousin, I am too young to be your father,
Though you are old enough to be my heir
What you will have, I'il give, and willing[9] too;
For do we must what force will have us do.
Set on towards London, cousin, is it so?

BOLINGBROKE. Yea, my good lord.

K. RICHARD. Then I must not say no.
[*Flourish. Exeunt.*

SCENE IV. *Langley. The* DUKE OF YORK'S *garden.*

Enter the QUEEN *and two* Ladies.

QUEEN. What sport shall we devise here in
this garden.
To drive away the heavy thought of care?

1. Aside, well out of the way.
2. Proper, becoming.
3. I had rather, I should prefer.
4. Which is not at all pleased.
5. As high as my head *i.e.*, crown.
6. Redoubtable, dreaded.
7. Indicate.
8. Lack the power of.
9. Willingly.

Enter King Richard *and his Attendants below.*

Boling. Let all step aside and show due respect to the king. [*He kneels down.*

My liege—

K. Rich. By kneeling on the ground you needlessly lower yourself, my good cousin : I should prefer being convinced of your sincere devotion to seeing you pay me outward homage that does not at all please me. Rise, cousin, rise from the ground ; your ambition has risen as high as my crown, I am sure, though your knee is bent before me.

Boling. My lige, I am come only to claim what is mine under the law.

K. Rich. You can take what is yours, mine and everything besides.

Boling. Nay, I shall have what you will give me out of that love which my loyal devotion to you will deserve, my dreaded liege.

K. Rich. Yes, you deserve a great deal ; the most deserving are they who know the quickest and surest way of getting what they desire. Uncle York, shake my hands ; do not shed tears for me, for tears indicate one's love but are of no practical help, not being able to remove what causes them. Cousin, I am too young to reign as your father ; but you are not too young to reign as my successor. I will give you and that willingly what you are resolved to have, for we must do what we are compelled to do. Must we go to London ?

Boling. Yes, my liege.

K. Rich. Then, be it so. [*Flourish. Exeunt.*

SCENE IV. *Langley.* The Duke of York's *garden.*

Enter the Queen and two Ladies.

Queen. Let us have some game in this garden to banish the anxieties of our mind.

LADY. Madam, we'll play at *bowls*[1].
QUEEN. 'Twill make me think the world is full of *rubs*[2],
And that my fortune runs against the *bias*[3].
LADY. Madam, we'll dance.
QUEEN. My legs can keep no measure[4] in delight,
When my poor heart no measure[5] keeps in grief:
Therefore, no dancing, girl; some other sport.
LADY. Madam, we'll tell tales.
QUEEN. Of sorrow or of joy?
LADY. Of either, madam.
QUEEN. Of neither, girl:
For if of joy, being altogether wanting[6],
It doth remember[7] me the more of sorrow;
Or if of grief, being altogether had[8],
It adds more sorrow to my want of joy:
For what I have I need not to repeat;
And what I want it boots not to complain[9].
LADY. Madam, I'll sing.
QUEEN. 'Tis well that thou hast cause:
But thou shouldst please me better, wouldst thou weep.
LADY. I could weep, madam, would it do you good.
QUEEN. And I could sing, would weeping do me good,
And never borrow any tear of thee.

Enter a Gardener, *and two* Servants.

But stay, here come the gardeners;
Let's step into the shadow of these trees,
My wretchedness unto *a row of pins*[10].
They'll talk of state[11]; for every one doth so
Against a change[12]; woe is forerun with[13] woe

[*Queen and Ladies retire*

GARDENER. Go, bind thou up yon dangling apricocks[14],
Which, like unruly children make their sire[15]
Stoop with oppression of their prodigal[16] weight:

1. A popular Elizabethan game.
2. Obstacles, difficulties.
3. Lit. a weight inserted into the bowl: hence, tendency; here the tendency of things.
4. Time (in dance)
5. Limit.
6. Lacking.
7. Remind.
8. As I am in entire possession of it.
9. It is no use complaining of the want of that which I do not possess.
10. The most insignificant trifles.
11. State affairs, affairs of the commonwealth.
12. In anticipation of a change.
13. Preceded by, heralded by.
14. Apricots.
15. Parent tree.
16. Heavy.

Lady. Let us have a game of bowls, Your Majesty.

Queen. It will remind me that life is full of difficulties and that things have a knack of going wrong with me.

Lady. Then let's have a dance.

Queen. My legs cannot keep time in a merry dance when my heart is full of limitless sorrow : so I can't dance : think of some other fun.

Lady. Let us tell stories.

Queen. Sad or merry stories ?

Lady. As you please, Your Majesty.

Queen I will have neither of these kinds of stories : if the story happens to be one of happiness, being reminded of my total lack of it I shall be all the more unhappy by contrast ; if it be of sorrow, it will increase my misery of which my mind is already too full ; I do not wish to speak of sorrow which I have and it is useless to complain of the lack of that which I have not, *viz.*, joy.

Lady. My lady, I shall give you a song.

Queen. I am glad that you are in the mood for singing but I would rather have you weep.

Lady. I could mourn, madam, if it would be of any use to you.

Queen. I could even sing for joy if my sorrows were such as mere weeping could relieve, and then I would request you to weep for me.

Enter a Gardener, *and two* Servants.

But wait, I see the gardeners coming ; let us stand in the shade of these trees. I will wager my miseries against a row of pines that they will discuss the affairs of the kingdom ; people always do so when a change is expected ; disaster is always preceded by a public feeling of sadness and depression. [*Queen and Ladies Retire.*]

Gardener. Bind up those hanging apricots which like refractory children, bend the parent tree under their heavy

Give some supportance[1] to the bending twigs.
Go thou, and like an executioner,
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth:
All must be even[2] in our government
You thus[3] employ'd I will go root away
The noisome[4] weeds, which without profit[5] suck
The soil's fertility from wholesome flowers.

SERVANT. Why should we in the *compass of a pale*[6]
Keep law and form and due proportion,
Showing[7], as in a model,[8] our *firm estate*,[9]
When our sea-walled garden,[10] the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit-tress all[11] unpruned, her hedges ruin'd[12].
Her knots[13] disorder'd and her wholesome herbs
Swarming with caterpillars?

GARDENER. Hold thy peace:
He that hath *suffer'd this disorder'd spring*[14]
Hath now himself met with *the fall of leaf*[15]:
The weeds[16] which his broad spreading leaves did shelter,
That seem'd in eating him to hold him up,
Are pluck'd up root and all by Bolingbroke,
I mean the Earl of Wiltshire, Bushy, Green.

SERVANT. What, are they dead?

GARDENER. They are; and Bolingbroke
Hath seized the wasteful[17] king. O, what pity is it
That he had not so trimm'd and dress'd[18] his land
As we this garden! We at time of year
Do wound[19] the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,
With too much riches it confound[20] itself:
Had he done so to great and growing men,
They might have lived to bear and he to taste
Their fruits of duty: superfluous branches

1. Support, prop.
2. Uniform, well-balanced and well-proportioned.
3. While you are busy doing this.
4. Noxious, offensive.
5. Benefit, advantage.
6. The narrow limits of an enclosure such as the garden.
7. Exhibiting.
8. Miniature, on a small scale.
9. Well-ordered kingdom.
10. England which is a sea-girt island.
11. Wholly.
12. Destroyed, broken down.
13. Flower beds.
14. Allowed all this confusion in springtime.
15. Autumnal decay or ruin.

16. The worthless favourites, the useless parasites. 17. Extravagant.
18. Put in neat order. 19. Cut, incise. 20. Destroy, ruin.

load ; prop up the twigs bending with the weight of fruits ; also like a headsman lop the lesser branches that are too luxuriant and that aspire too high in our realm ; everything must be neat, orderly and balanced in our administration. While you are thus busy, I will uproot the noxious weeds which uselessly draw the nourishment which should go to the healthy flowers.

Servant. What is the use of maintaining law and order and balance within the limits of an enclosure in order to show in miniature our well-ordered realm when in reality our sea-girt island-kingdom is overgrown with weeds so that its prettiest blossoms cannot enjoy a healthy growth, its fruit-trees are entirely untrimmed, the hedges destroyed, the flower-beds disarranged and the healthy plants eaten by greedy parasites ?

Gardener. Say no more ; the man who allowed all this disorder in spring has prematurely fallen into autumnal ruin ; the noxious parasites which enjoyed a luxuriant growth within the shadow of his large leaves and which consumed his sap under the mask of supporting him have been destroyed, root and branch, by Bolingbroke.

Servant. Are they dead then ?

Gardener. Yes, they are ; and Bolingbroke has taken the royal waister captive. O, it is a thousand pities that he should not have looked after and taken care of his kingdom as we do of this garden ! At the right time we cut the bark which serves as the skin of our fruit-trees for fear lest they should be destroyed by the over-abundance of their life and vigour : If he had done the same to the great and flourishing men of the country, they would have been loyal and he would have reaped the advantage of their loyalty ; we cut down the

We lop away, that bearing[1] boughs may live :
Had he done so, himself had borne the crown,
Which waste of *idle hours*[2] hath quite thrown down.

SERVANT. What, think you then the king shall be deposed ?

GARDENER. Depress'd[3] he is already, and deposed
'Tis doubt[4] he will be ; letters came last night
To a dear friend of the good Duke of York's,
That tell black tidings.

QUEEN. O, I am *press'd to death through want of speaking*[5]. [*Coming forward.*
Thou, old Adam's likeness, set[6] to dres[7] this garden,
How dares thy harsh rude tongue sound this unpleasing news ?
What *Eve*[8], what serpent, hath suggested[9] thee
To make a second fall of cursed[10] man ?
Why dost thou say King Richard is deposed ?
Darest thou, thou little better thing than earth,
Divine his downfall[11] ? Say, where, when and how,
Camest thou by this ill tidings ? speak, thou wretch.

GARDENER. Pardon me, madam : little joy have I
To breathe this news ; yet what I say is true.
King Richard, he is in the mighty hold[12]
Of Bolingbroke : their fortunes both are weigh'd[13]:
In your lord's scale is nothing but himself,
And some few *vanities*[14] that make him light ;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you will find it so ;
I speak no more than every one doth know.

QUEEN. *Nimble mischance*[15], that art so light of foot,

1. Bearing fruits.
2. Time spent in idleness or inactivity.
3. Humbled, disgraced.
4. It is thought probable, it is suspected.
5. Ref. to the old punishment for forcing the criminal to speak.
6. Appointed.
7. Trim.
8. Here, temptress.
9. Tempted.
10. Already suffering under the first fall.
11. Foretell, predict.
12. Grip, grasp.
13. Weighed in the balance (Biblical)
14. *i.e.*, the worthless favourites contrasted with the great lords.
15. Misfortune that travels so fast.

useless branches in order that those that bear fruit may have better growth and nourishment : if the king had done this, he might have worn the crown which he has lost through laziness and inactivity.

Servant. What, do you mean to say that the king will lose the throne ?

Gardener. He has been humbled already and it is feared that he will be deposed also ; an intimate friend of the Duke of York received letters last night which brought evil news.

Queen. O, I am choked to death with my silence ! (*Coming forward*) How dare you, the exact image of Adam, the first gardener, appointed to look after this garden, utter these black tidings with your evil tongue ! Have you been tempted by another Eve or serpent to bring about a second fall of unhappy mankind ? How do you say that Richard has lost the throne ? Are you, who are no better than the dust, impertinent enough to foretell his ruin ? Tell me at once where, when, and how you got this news. Speak out, you villain.

Gardener. I beg your pardon, madam : it is no pleasure to me to give you this news but it is true. King Richard is in the powerful grip of Bolingbroke : the destinies of both are weighed in the balance. The king can put into the balance nothing except himself and the favourites who have taken away all his credit and made him worthless ; but Bolingbroke has on his side all the English nobles and with this advantage he outweighs the king. If you hasten to London you will find this true ; what I say is but common knowledge.

Queen. Quick-footed misfortune that overtakes a person

Doth not thy embassage[1] belong to me,
And am I last that known it ? O, thou think'st
To *serve me last*[2], that I may longest keep
Thy sorrow in my breast. Come, ladies, go,
To meet at London London's king in woe.
What, was I born to this, that my sad look
Should grace the *triumph*[3] of great Bolingbroke ?
Gardener, for telling me these news of woe,
Pray God the plants thou graft'st may never grow.
[*Exeunt Queen and Ladies.*

GARDENER. Poor Queen ! *so that*[4] thy state might be no worse,
I would my skill were *subject to*[5] thy curse.
Here did she *fall*[6] a tear ; here in this place
I'll set a *bank of rue*[7], sour herb of grace :
Rue, even *for ruth*[8] here shortly shall be seen,
In the remembrance of a weeping queen.
[*Exeunt.*

1. Message.
2. By coming to me last of all.
3. Ref. to the exhibition of captives in Roman triumphal processions.
4. Provided that.
5 Affected by.
6. Let fall, drop.
7. A row of rue, a bitter plant symbolical of repentance or regret.
8. Regret or pity.

ACT IV.

SCENE I. *Westminster Hall.*

Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTHUMBERLAND, PERCY, FITZWATER, SURREY, *the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and another* Lord, Herald, Officers, *and* BAGOT.

BOLINGBROKE. Call forth Bagot.
Now, Bagot, freely speak thy mind ;
What thou dost know of noble Gloucester's death.
Who *wrought it with the king*[9] and who perform'd
The bloody office of his *timeless*[10] end.

BAGOT. Then *set before my face*[11] the Lord Aumerle.

BOLINGBROKE. Cousin, stand forth, and look upon that man.

BAGOT. My Lord Aumerle, I know your daring tongue

9. Influenced the king so that he passed the order.
10. Untimely, premature.
11. Confront him with me, bring him face to face with me.

so swiftly, I should have received your message first but as it is I receive it last of all! Perhaps you come to me last so that you may linger longest in my bosom. Ladies, let us all meet London's unhappy king in London. Was I destined to add to the glory of Bolingbroke's victorious entry with my sad looks? Gardener for bringing me these sad tidings I pray to God that your plants may never flourish.

[*Exeunt Queen and Ladies.*

Gardener. Unhappy Queen! If it saved you from greater sorrow I could wish that my art might indeed be affected by your curse and prove ineffective. She dropped her first tear on this spot; here I will plant a bed of rue, the bitter plant of repentance. This plant *rue*, for pity's sake, will stand here in sorrowful remembrance of a mournful queen. [*Exeunt.*

ACT IV.

SCENE. *Westminster Hall.*

Boling. Summon Bagot into our presence. Bagot, tell us fully all that you know about the Duke of Gloucester's death, tell us under whose influence the king ordered it and who actually did the bloody deed which brought about his premature death.

Bagot. Then let Lord Aumerle be confronted with me.

Boling. Come forward, cousin, and stand before Bagot.

Bagot. Lord Aumerle, I am sure, you are too proud to

Scorns to unsay[1] what once it hath [2]*deliver'd.*
In that *dead*[3] time when Gloucester's death was plotted,
I heard you say, 'Is not my arm *of length*[4],
That reacheth from the *restful*[5] English court
As far as Calais, to mine *uncle's*[6] head ?'
Amongst much other talk, that very time,
I heard you say that you had rather refuse
The offer of an hundred thousand crowns
Than[7] Bolingbroke's return to England ;
Adding withal, how blest this land would be
In this your cousin's death.

AUMERLE. Princes and noble lords,
What answer shall I make to this *base*[8] man ?
Shall I so much dishonour my *fair stars*[9],
On *equal terms*[10] to give him chastisement ?
Either I must, or have mine honour soil'd
With the attainder[11] of his slanderous lips.
There is my gage, the manual seal of death[12],
That marks thee out for hell : I say, thou liest,
And will *maintain* what thou hast said is false
In thy heart-blood[13], though being all[14] too base
To stain the *temper*[15] of my knightly sword.

BOLINGBROKE. Bagot, forbear ; thou shalt not take it up.

AUMERLE. *Excepting one*[16], I would state were the best
In all this presence[17] that hath moved[18] me so.

FITZWATER. If that thy valour stand on sympathy[19],
There is my gage, Aumerle, in gage to thin :
By that fair sun which shows me where thou stand'st,
I heard thee say, and vauntingly [20] thou spakest it,
That thou wert cause of noble Gloucester's death.
If thou deny'st it twenty times, thou liest ;
And I will turn thy falsehood to thy heart,
Where it was forged[21], with my rapier's[22] point.

1. Is too proud to deny.
2. Said.
3. (1) Dark, gloomy or (2) Deadly, fatal.
4. Far-reaching.
5. Peaceful.
6. Duke of Gloucester.
7. *i.e.*, than tolerate or stand.
8. Low-born.
9. The benignant stars under which I was born *i.e.*, my high birth.
10. Terms of equality as between people of the same rank.
11. Disgraceful charge.
12. Death-warrant, sealed by death himself or by my hand.
13. Proving by shedding your life-blood.
14. Wholly, entirely.
15. Quality.
16. That is, the king.
17. Company, gathering. 18. Provoked. 19. Equality of birth or rank.
20. Boastingly. 21. Manufactured, fabricated. 22. An anachronism.

deny what you once said. In those dark days when the Duke of Gloucester's murder was being planned, I heard you say that your arms were long enough to reach your uncle Gloucester's head in Calais from the peaceful Court of England. At that very time, I heard you say among other things that you would not sooner go without one hundred thousand crowns than stand Bolingbroke's return to England, and that his death would be a blessing to the country.

Aumerle. Princes and nobles, I do not know, how to answer the charges of this low-born fellow. Am I to disgrace my happy birth so much as to stoop to fight him on terms of equality in order to punish him? I think either I am to do so or suffer myself to be dishonoured by his false and defamatory statements. Here goes my glove, your death warrant which will shortly send you to hell: I declare you lie and will prove it by shedding your life-blood, although by reason of your low birth it will do dishonour to my well-tempered knightly sword that will shed it.

Boling. Stop, Bagot; you must not accept the challenge.

Aumerle. I wish that the man who has so roused me were the noblest in this company except one, *viz.*, the king.

Fitzwater. If your courage insists on equality of rank in your adversary then I challenge you in answer to your challenge: I swear by the sunlight which enables me to see you that I heard you say and boastingly too that you were responsible for the Duke of Gloucester's murder. You are a liar as many times as you will deny it and I at the point of my sword will thrust the lie back into our heart where it was manufactured.

AUMERLE. Thou darest not, coward, live to see that day.

FITZWATER. Now, by my soul, I would it were this hour.

AUMERLE. Fitzwater, thou art *damn'd*[1] to hell for this

PERCY. Aumerle, thou liest; his honour is as true
In this appeal[2] as thou art all unjust[3];
And that thou art so, there I throw my gage,
To prove it on thee *to the extremest point*
Of mortal breathing[4]: seize it, if thou darest.

AUMERLE. An if[5] I do not, may my hands rot off
And never *brandish*[6] more *revengeful steel*[7]
Over the glittering helmet of my foe!

ANOTHER LORD. *I task the earth to the like*[8] forsworn[9] Aumerle;
And spur thee on with full as many lies[10]
As may be *holloa'd*[11] in thy treacherous ear
From *sun to sun*[12]: there is my honour's pawn[13];
Engage it to the trial[14], if thou darest.

AUMERLE. Who sets[15] me else? by heaven, I'll throw at all:
I have a thousand spirits in one breast,
To answer twenty thousand such as you.

SURREY. My Lord Fitzwater, I do remember well
The very time Aumerle and you did talk

FITZWATER. 'Tis very true: you were in presence[16] then:
And you can witness with me[17] this is true.

SURREY. As flase, by heaven, as heaven itself is true.

FITZWATER. Surrey, thou liest.

SURREY. Dishonourable boy!
That lie shall lie so heavy on my sword,
That it shall render[18] vengeance and revenge
Till thou the lie-giver and that lie do lie

1. Condemned.
2. Accusation, impeachment.
3. False.
4. To the death, till my last breath.
5. If.
6. Wave, flourish.
7. Avenging. sword.
8. I impose upon the earth a similar task *i.e.*, of bearing a similar gage.
9. Perjured.
10. Charges of lying.
11. Cried, shouted.
12. From sunrise to sunset.
13. Pledge.
14. Take it up and bind yourself to the single combat.
15. Challenges.
16. In our presence, present.
17. Join me in bearing testimony.
18. Execute, carry out.

Aumerle. You have not the courage to fight with me, you sneak.

Fitzwater. I wish it could be fought out right now.

Aumerle. Fitzwater, you are eternally lost for this.

Percy. You are an arrant liar, Aumerle : he is as much in the right in this impeachment as you are in the wrong; I will prove it on your life to the death ; here is my gauntlet : take it up if you have the courage to do so.

Aumerle. If I fail to take up your glove, may my hands wither and never in future flourish my avenging sword over the bright helmet of my enemy !

Another Lord. I also throw upon the ground the burden of bearing my glove as you have done ; you perjured Aumerle ; and I goad you on to a single combat by shouting into your ear as many charges of lying as I can from sunrise to sunset ; ther lies my pledge of truth ; take it up and put the quarrel to the test of combat if you have the courage.

Aumerle. Who else challenges me ? By God, I will throw out my challenge to every one ; I have within my heart the courage of a thousand men to meet twenty thousand like yourself.

Surrey. My Lord Fitzwater, I can well recall that conversation between Aumerle and yourself.

Fitzwater. Right you are : you were with us at that time and you can bear testimony to the truth of what I have said.

Surrey. I swear by heaven that your statement is as false as heaven is truthful.

Fitzwater. You liar !

Surrey. Disgraceful youngmen ! your falsehood will add so much impetus to my sword that it shall execute upon you a double vengeance till the falsehood and teller of it will

In earth as quiet[1] as thy father's skull :
In proof whereof, there is my honour's pawn ;
Engage it to the trial, if thou darest.

FITZWATER. How fondly[2] dost thou spur a forward[3] horse !
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness[4],
And spit upon him, whilst I says he lies,
And lies, and lies : there is my bond of faith[5],
To tie thee to my strong correction[6].
As I intend to thrive in this new world[7],
Aumerle is guilty of my true appeal :
Besides, I heard the banish'd Norfolk say
That thou, Aumerle, didst send two of thy men
To execute the noble duke at Calais.

AUMERLE. Some honest Christian trust me with a gage,
That Norfolk lies : here do I throw down this[8],
If he may be repeal'd[9], to try his honour.

BOLINGBROKE. These differences shall all rest under gage
Till Norfolk be repeal'd : repeal'd he shall be
And, though mine enemy, restored again
To all his lands and signories[10] when he's return'd.
Against Aumerle we will enforce his trial.

CARLISLE. That honourable[11] day shall ne'er be seen.
Many a time hath banish'd Norfolk fought
For Jesus Christ in glorious Christian field,
Streaming[12] the *ensign of Christian cross*
Against black pagans[13] Turks, and Saracens ;
And toil'd[14] with works of war, retired himself[15]
To Italy ; and there at Venice gave
His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose *colours*[15] he had fought so long.

1. Dead.
2. Foolishly.
3. Too eager, too mettlesome.
4. A solitary place with none to stop the combat.
5. Pledge of honour.
6. Bind you to suffer chastisement at my hands.
7. New regime, new order of things.
8. The gage he has borrowed.
9. Recalled from exile.
10. Estates, manors.
11. Great day on which honour is to be vindicated.
12. Bearing the flag flying in the air.
13. Heathens.
14. Exhausted, wearied.
15. Retired, withdrew.
16. Flag, banner.

receive a quietus as complete as the death of your father; there is the pledge of my truth! accept my challenge and put the quarrel to the trial if you have the courage!

Fitzwater. You are a fool to urge one as eager as myself! To fight Surrey in a desert place with no third party to stop the combat, to offer him the worst insult and cast the lie to his teeth repeatedly demand no more courage than to eat, drink, breathe or live: there is my pledge of honour which will bind you to meet me and receive severe punishment at my hands. As I hope to prosper in the new regime, I say that my accusation against Aumerle is true. Moreover the exiled Duke of Norfolk told me that you sent two of your men to murder the Duke of Gloucester at Calais.

Aumerle. Will some good Christian gentleman lend me a glove with which I may challenge the truth of what Norfolk says: I throw it down engaging to meet him in combat if he is recalled from exile.

Boling. These quarrels will have to wait for their decision by combat till the Duke of Norfolk is recalled from exile: he shall be recalled and, though he happens to be my foe, yet shall get back all his properties and estates: we shall force him to meet Aumerle in combat on his return.

Carlisle. That day for the trial of honour will never come. The exiled Duke of Norfolk has many times fought battles in the holy cause of Christianity (taken part in Crusades), waving Christian banner of the cross against the dark heathens, Turks and Saracens; and finally wearied with fighting retired to Italy; and while at Venice he died and was buried in that lovely soil: he was thus received into the bosom of his lord Christ whose soldier he had been all his life.

BOLINGBROKE. Why, bishop, is Norfolk dead?

CARLISLE. As surely as I live, my lord.

BOLINGBROKE. Sweet peace conduct his sweet soul to the bosom
Of good old Abraham! Lords appellants,
Your differences shall all rest under gage[1]
Till we assign[2] you to your days of trial.

Enter YORK, *attended.*

YORK. Great Duke of Lancaster, I come to thee
From plume-pluck'd[3] Richard; who with willing soul
Adopts thee heir, and his high sceptre yields
To the possession of thy royal hand:
Ascend his throne, descending now from him;
And long live Henry, fourth of that name!

BOLINGBROKE. In God's name, I'll ascend the regal throne.

CARLISLE. Marry,[4] God forbid!
Worst[5] in this royal presence may I speak,
Yet best *beseeming*[6] me to speak the truth.
Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true noblese[7] would
Learn[8] him forbearance for so foul a wrong.
What subject can give sentence on his king?
And who sits here that is not Richard's subject?
Thieves are not judged *but they are by to hear*[9],
Althoug apparent[10] guilt be seen in them;
And shall the figure[11] of God's majesty,
His captain steward, deputy-elect,
Anointed, crowned, planted[12] many years,
Be judged by subject[13] and inferior breath,
And he himself not present? O, forfend[14] it, God,
That in a Christian climate[15] souls refine1d
Should show so heinous[16], black, obscene[17] a deed!
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly for[18] his king.
My Lord of Hereford here, whom you call king,

1. Pledge.
2. Appoint, fix.
3. Stripped of his plumes, humbled.
4. By Mary.
5. Humblest in rank.
6. Becoming as priest.
7. Nobility of nature.
8. Teach.
9. Without their being present to hear.
10. Manifest.
11. Image.
12. Established, installed.
13. An Adjective here.
14. Forbid.
15. Country, land.
16. Odious, hateful.
17. Foul.
18. On behalf of.

Boling. What ! is Norfolk dead ?

Carlisle. As dead, my lord, as I am alive.

Boling. May he find eternal rest in Abraham's bosom ! Lords Appellants, your disputes must remain undecided till we fix the days of combat.

Enter YORK, *attended.*

York. My Duke of Lancaster, I come with a message from Richard shorn of all his glory ; he readily accepts you as his successor and makes over to you the insignia of royalty : take the crown which now falls from him. Long live Henry IV, king of England !

Boling. In the name of heaven, I accept the kingship.

Carlisle. By Mary ! God forbid that you should do so ! Although I have least right in point of rank to speak in the presence of so many personages of royal descent, yet it most becomes my office as a priest to speak the truth. I wish that any one in this great company were great enough to be an impartial judge of our good King Richard ! In that case true nobility would teach him to shrink from such a great injustice. A subject cannot sit in judgment on his king and all present here are Richard's subjects. Even a thief is not sentenced unless he is present however manifest the crime may be ; and surely then the representative on earth of the great God, his soldier, agent and vicegerent, who has been consecrated and crowned and long installed on the throne should not be sentenced by subjects and inferiors in his absence. God forbid that civilised men in a Christian country should be guilty of such an odious, dark and foul act ! As a humble subject of King Richard inspired by God, on behalf of the King, I speak to my fellow subjects. The Duke of Hereford, who is styled as King by you, is a hateful

Is a foul traitor to *proud Hereford's king*[1]:
And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin[2] with kin and kind[3] with kind confound[4],
Disorder, horror, fear and mutiny
Shall here inhabit[5], and this land be call'd
The field of *Golgotha*[6] and dead men's skulls,
O, if you raise[7] this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you 'woe!'

NORTHUMBERLAND. Well have you argued, sir; and, for your pains,
Of capital treason we arrest you here.
My Lord of Westminster, be it your charge[8]
To keep him safely till his day of trial.
May it please you, lords, to grant the *commons' suit*[9]

BOLINGBROKE. Fetch hither Richard, that in common view[10].
He may surrender; so we shall proceed
Without suspicion[11].

YORK. I will be his conduct[12] [*Exit.*

BOLINGBROKE. Lords, you that here are under our arrest.
Procure your sureties for your days of answer.
Little are we beholding[13] to your love,
And little look'd for[14] at your helping hands.

Re-nter YORK, *with* RICHARD, *and* Officers *bearing the regalia*[15].

K. RICHARD. Alack, who am I sent for to a king.
Before I have shook off the *regal thoughts*[16]
Wherewith I reign'd? I hardly yet have learn'd
To insinuate, flatter, bow, and bend my limbs.

1. Richard.
2. Relations, family.
3. (1) Race, fellow-countrymen. (2) Human kind or race.
4. Destroy.
5. Dwell.
6. A place of a skull. Matthew (Bible) xxvii, 33: Mark xv. 22.
7. Rouse, stir up.
8. A duty entrusted to you.
9. Petition of the commons for Richard's deposition.
10. Within sight of all men.
11. Without being suspected of unfairness.
12. Conductor, escort.
13. Beholden, obliged.
14. Expected.
15. Insignia of royalty.
16. Royal mentality.

rebel against his true King : if you make him the King of England, I tell you what will happen in future : the blood of Englishmen will drench and fertilise the soil of England and generations unborn will suffer for your disgraceful deed ; peace flying from here will dwell in the land of the heathens and in this traditional home of peace violent civil war will make members of the same family and of the same race kill one another ; this country will be a scene of confusion, terror and revolt, a second Golgotha, a place of skulls. If you stir up one family against another by this civil strife this internal dissension will be the worst that at any time fell to the lot of men. Unless you stop it, posterity will curse you for its miseries.

North. It is well spoken, sir, and return for your troubles you are arrested on a charge of high treason. My Lord of Westminster, I commit him to your care for safe custody till he takes his trial. Will you, my lords, be so good as to grant the petition of the common people for Richard's deposition?

Boling. Bring Richard here so that he may leave the throne within sight of all ; then our proceedings will be above board !

York. I shall act as his escort. [*Exit.*

Boling. Let those of you nobles who are under arrest find persons who will be reponsible for your appearence on the day of trial ; we are not much indebted to you for your help, nor did we expect any.

Re-enter. YORK, *with* RICHARD, *and* Officers *bearing the regalia.*

K. Rich. Alas, why am I produced before a King before I have had time to be rid of my former royal bearing ? I have had no time to pick up the new art of ingratiating myself with, flattering, curtsying and bowing to, the King ; leave

Give sorrow leave awhile to tutor[1] me
To this submission. Yet I well remember
The favours[2] of these men : were they not mine ?
Did they not sometime[3] cry 'all hail !' to me ?
So Judas did to Christ ; but he, in twelve,
Found truth in all but one ; I, in twelve thousand, none.
God save the king ! Will no man say amen ?
Am I both priest and clerk ? well then, amen ?
God save the king ! although I be not he[4] :
And yet, amen, if heaven do think him me[5].
To do what service am I sent for hither ?

YORK. To do that office of thine own good will[6]
Which tired majesty[7] did make thee offer,
The resignation of thy state and crown
To Henry Bolingbroke.

K. RICHARD. Give me the crown. Here cousin, seize[8] the crown ;
Here cousin ;
On this side my hand, and on that side yours.
Now is this golden crown like a deep well
That owes[9] two buckets, *filling*[10] one another,
The emptier ever dancing in the air,
The other down, unseen, and full of water ;
That bucket down and full of tears am I,
Drinking my griefs whilst you mount up on high.

BOLINGBROKE. I thought you had been willing to resign.

K. RICHARD. My crown *I am*[11]; but still my griefs are mine :
You may my glories and my *state*[12] depose,
But not my griefs ; still am I king of those.

BOLINGBROKE. Part of your cares you give me with your crown,

K. RICHARD. Your cares set up do not pluck my cares down.
My care is loss of care, by old care *done*[13].
Your care is gain of care, by new care won :

1. Give me time to learn the lessons of suffering.
2. Features.
3. Formerly.
4. The king.
5. If I am still king in the eye of God.
6. Of our own accord.
7. Weariness brought on by royal office.
8. Take hold of.
9. Owns, has.
10. Alternately filling with water.
11. I am willing to resign.
12. Majesty, royal dignity.
13. Finished, done with.

me free for a time to learn in the school of sorrow the lesson of humility. I know well the faces of all these men: were they not once my followers? Did they not formerly greet me as Judas greeted Christ? But Christ found all his twelve disciples faithful except one: but I find none faithful in my twelve thousand followers. Long live the King! will no one repeat me? Am I to be the priest and clerk in one, saying the prayer as well as leading the reponse? Be it so. Long live the King, although he is Bolingbroke; and yet if in the eye of God I am still King, be it so. For what purpose have I been brought here?

York. For doing that of your own accord which disgust with kingship made you wish to do, *viz.* surrender of your royal position and power to Henry Bolingbroke.

K. Rich. Let me have the crown. Here you are, cousin, take hold of it; your hand that side, mine this side. The crown is like a deep well which has two buckets alternately filled with water, the empty one high up in the air, the full one down under the water I, full of grief and tears, am the one down under the water and you the one high up in the air.

Boling. I thought you were ready to give up the crown.

K. Rich. Yes, to give up my crown, but not my sorrows, You may make me part with my royal power and dignity, but not with my sorrows: they are still mine.

Boling. When you make over the crown to me, you make over some of the troubles that are inseparable from it.

K. Rich. The cares that you take upon yourself are not deducted from mine. My trouble is loss of trouble through cessation of the trouble that goes with kingship: your trouble is increase of trouble through acquisition of the trouble that

The cares I give I have, though given away ;
They *tend*[1] the crown, yet still with me they stay.

BOLINGBROKE. Are you contented to resign the crow ?

K. RICHARD Ay, no : no, y ; for I must nothing be ;
Therefore no no, for I resign to thee
Now mark me, how I will *undo myself*[2].
I give this heavy weight off my head
And this *unwieldy*[3] sceptre from my hand,
The pride of kingly sway from out my heart :
With mine own tears I wash away my *balm*[4],
With mine own hands I give away my crown.
With mine own tongue deny my sacred state[5],
With mine own breath release[6] all *duty's rite*[7]:
All pomp and majesty I do forswear[8] :
My manors[9], rents, revenues I forego ;
My acts, decrees and statutes I deny[10] :
God pardon all oaths that are broke[11] to me !
God keep all vows unbroke that swear to thee
Make me, that nothing have, with nothing grieved,
And thou[12] with all pleased, that hast all achieved !
Long may'st thou live in Richard's *seat*[13] to sit,
And soon lie Richard in an *earthly pit*[14] !
God save King Harry, *unking'd*[15] Richard says,
And send him many years of *sunshine days*[16] !
What more remains ?

NORTHUMBERLAND. No more, but[17] that you read
These accusations and these grievous crimes
Committed by your person and your followets
Against the state[18] and profit[19] of this land ;
That, by confessing them, the souls of men
May deem that you are worthily[20] deposed.

K. RICHARD. Must I do so ? and must I ravel out
My weaved-up folly[21] ? Gentle Northumberland,
If thy offences were upon record[22],
Would it not shame thee*in so fair a troop*[23]

1. Attend, accompany.
2. Strip myself of my kingship.
3. Hard to manage.
4. Consecrated oil.
5. Relinquish my divine right.
6. Absolve, free.
7. Formal allegiance.
8. Renounce.
9. Estates.
10. Cancel, declare null and void.
11. Broken.
12. Thee.
13. Throne.
14. Grave.
15. Deposed
16. Life of happiness and prosperity.
17. Except.
18. Condition.
19. Progress, improvement.
20. For good reasons, justly.
21. Unweave the web, analyse and expose to view.
22. Set down on paper.

32. Before such a distinguished company.

goes with kingship. The burden of cares that I have made over to you is still a source of sorrow to me : it is a burden which lies on the wearer of the crown, it lingers with me in the memory of my former kingship.

Boling. Do you willingly part with the throne ?

K. Rich. Yes—no ; no—yes ; I cannot say yes, for I must be a nonentity now ; I cannot say no, for I surrender the crown. Now watch how I strip myself of all the insignia of my kingship : I take off the heavy crown from my head and withdraw this unmanageable sceptre from my hand and purify my soul of its pride of kingship. My tears wash off the consecrated oil, my hands surrender the crown, my words disclaim my divine right and absolve my people from all traditional marks of reverence due to me as king ; I renounce all the grandeur of royalty ; I surrender all my estates, rents and revenues ; I cancel all the acts, decrees and statutes passed by me. May God forgive those who have broken their oaths of allegiance to me and prevent them from breaking those sworn to you. May I, who have no possessions, not be burdened with cares ; and may you who have got everything that you desired be completely happy ! May you for long years occupy Richard's, throne and may he soon rest in his grave ! I, the deposed king, pray God to give King Henry long life and prosperity ! Is there anything more for me to do ?

North. It remains for you only to read out these charges against yourself and this list of serious offences committed by you and your favourites against the peace and prosperity of the country so that by your admission people may be convinced that you are deposed for good reasons.

K. Rich. Is this necessary ? Must I unweave the web of my crimes ? My Lord Northumberland, if your crimes were thus set down in a register, would it not be a disgrace

To read a lecture[1] of them ? If thou wouldst.
There shouldst thou find one heinous article[2],
Containing the deposing of a king
And cracking[3] the strong warrant of an oath,
Mark'd with a blot, damn'd in *the book of heaven*[4]:
Nay, all of you that stand and look upon,
Whilst that my wretchedness doth *bait myself*[5],
Though some of you with *Pilate wash your hands*[6]
Showing an outward pity [7],yet you Pilates
Have here deliver'd me to my sour[8] cross,
And water cannot wash away your sin.
NORTHUMBERLAND. My lord, dispatch[9];
read o'er these articles.
K. RICHARD. Mine eyes are full of tears,
I cannot see ;
And yet salt water blinds them not so much
But they can see a *sort*[10] of traitors here.
Nay, if I turn mine eyes upon myself,
I find myself a traitor with the rest ;
For I have given here my soul's consent
To *undeck the pompous body of a king*[11];
Made glory base and sovereignty a slave,
Proud majesty a subject, state a peasent.
NORTHUMBERLAND. My lord,—
K. RICHARD. No lord of thine, thou
haught[12] insulting[13] man,
Nor no man's lord : I have no name; no title,
No, not that name was *given me at the font*,[14]
But 'tis usurped[15] : alack the heavy day,
That I have worn so many winters out[16],
And know not now what name to call myself !
O that I were a *mockery king of snow*[17],
Standing before the sun of Bolingbroke,
To melt myself away in water-drops !
Good king, great king, and yet not greatly good,
An if my word be sterling[18] yet in England,
Let it command a mirror hither straight[19],
That it may show me what a face I have,
Since it is bankrupt of his[20] majesty.

1. Read them out for the instruction of others.
2. Item, entry.
3. Breaking the solemn oath of allegiance
4. The register of the recording angel for the entry of human acts.
5. Worry.
6. Ref. to Matthew. xxvii where Pilate washed his hands saying that he was innocent of shedding Christ's blood.
7. Not heart-felt, not sincere.
8. Bitter.
9. Hurry up.
10. Set, a contemptuous term.
11. To strip the king of his glories.
12. Haughty proud
13. Churlish.
14. Which was given me at baptism.

15. Taken away. 16. Passed so many years of my life. 17. Counterfeit, sham kings made of snow. 18. Of full value, current.
19. Straight way, at once. 20. Its.

to read them out as a warning to such a distinguished company? If you did you would find therein one hateful entry, the deposition of a king and the breaking of the solemn oath of allegiance, stained and condemned in the book of the recording angel. All of you who stand here and watch unconcernedly, while, like a bear worried by dogs, I am worried by my own miseries, though some of you show sympathy not really felt and like Pontius Pilate wash your hands of the guilt, yet you all Pilates have brought this suffering upon me and nothing will ever purify you of your crime.

North. Hurry up, my lord; read out these items.

K. Rich. My eyes are filled with tears, so I cannot see the writing: yet I am not so blind as not to be able to see a set of betrayers here. Nay, I am myself as treacherous because I am a party to the act of stripping the king of all his marks of glory and magnificence; I have degraded greatness and kingship, brought down royal grandeur and dignity very low.

North. My lord—

K. Rich. I am no lord of yours, you haughty insolent man, nor any man's. I have lost my title and my name, even the name which was given to me at baptism has been taken away from me: woe be to the sorrowful day when I have passed so many years of my life and have no name! I wish I were a counterfeit king made of snow standing in the sunshine of Bolingbroke and could be melted into water! Good and great king—though not very good—if my command still passes current and is of full value in England, let a lookingglass be brought to me at once so that I may see how I, shorn of my royal dignity look.

BOLINGBROKE. Go some of you and fetch a looking-glass. [*Exit an attendant.*

NORTHUMBERLAND. Read o'er this paper while the glass doth come.

K. RICHARD. Fiend, thou torment'st me ere I come to hell?

BOLINGBROKE. Urge[1] it no more, my Lord Northumberland.

NORTH. The commons will not then[2] be satisfied.

K. RICHARD. They shall be satisfied; I'll read enough,
When I do see the very book indeed
Where all my sins are *writ*[3], and that's myself.

Re-enter Attendant, *with a glass.*

Give me the glass, and therein, will I read.
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,
And made no deeper wounds? O flattering glass,
Like to my followers in prosperity,
Thou dost beguile[4] me! Was this face the face
That every day under his household roof
Did keep ten thousand men? was this the face
That, like the sun, did make beholders wink[5]?
Was this the face that faced[6] so many follies,
And was at last out-faced[7] by Bolingbroke?
A *brittle*[8] glory shineth in this face;
As brittle as the glory is the face;

[*Dashes the glass against the ground.*

For there it is, cracked' in a hundred *shivers*[9].
Mark, silent king, the moral[10] of this sport,
How soon my sorrow hath destroy'd my face.

BOLINGBROKE. The shadow[11] of your sorrow hath destroy'd
The *shadow*[12] of your face.

K. RICHARD. Say that again.
The shadow of my sorrow! ha! let's see:
'Tis very true, my grief lies all within;

1. Press.
2. If it is not read.
3. Written.
4. Deceive, mislead.
5. Blank, flinch.
6. Countenanced approved.
7. Put out of countenance.
8. Short-lived transient.
9. Pieces. fragments.
10. The lesson to be drawn from.
11. The demonstrations of your grief
12. The reflected image.

Boling. Let a looking-glass be brought.

[*Exit an attendant.*

North. Read out this document in the meantime.

K. Rich. You infernal spirit, you torture me before I am in your power in hell.

Boling. Do not press the matter further, my Lord Northumberland.

North. The people will be discontented unless it is read.

K. Rich. They must be contented : I will read all my misdeeds in my face, the book in which they are all recorded.

Re-enter Attendant, *with a glass.*

Give me the mirror so that I may read what is in my face. What ! No deeper lines ? Have not the many sorrows that I have suffered left deeper impression on my face ? Oh, this glass flatters me and deceives me like my summer friends. Is this the face of the king who maintained ten thousand men daily under his roof ? Is this the face that, shining like the sun, dazzled the people, that countenanced so many foolish things to be at last put out of countenance by Bolingbroke ? This face wears a short-lived splendour ; the face itself is as short-lived as the splendour ; [*Dashes the glass against the ground.*]

Now, there it lies shattered into a thousand fragments. Understand, silent Bolingbroke, the meaning of this act, your glory may be as transient as mine.

Boling. 'The act by which you express your sorrow has destroyed the reflected image of your face.'

K. Rich. What did you say ? The reflection of my grief! Let me see : Yes, right you are ; my sorrow is in my mind ;

And these external manners of laments[1]
Are merely *shadows to*[2] the unseen grief
That swells with silence in the *tortured*[3] soul;
There[4] lies the substance[5] and I thank thee, king,
For thy great bounty, that not only givest
Me cause to wail but teachest me the way
How to lament the cause. I'll beg one boon,
And then be gone and trouble you no more.
Shall I obtain it?

BOLINGBROKE. Name it, fair cousin.

K. RICHARD. 'Fair cousin'? I am greater than a king:
For when I was a king, my flatterers
Were then but subjects; being now a subject,
I have a king here to[6] my flatterer.
Being so great, I have no need to beg.

BOLINGBROKE. Yet ask.

K. RICHARD. And shall I have.

BOLINGBROKE. You shall.

K. RICHARD. Then give me leave to go.

BOLINGBROKE. Whither?

K. RICHARD. Whither you will, so I were from your sights.

BOLINGBROKE. Go, some of you, convey[7] him to the Tower.

K. RICHARD. O, good[8]! convey? conveyers[9] are you all,
That rise thus nimbly[10] by a true king's fall.
[*Exeunt King Richard, some Lords, and a Guard.*

BOLINGBROKE. On Wednesday next we solemnly set down[11].
Our coronation: lords, prepare yourselves.
[*Exeunt all except the Bishop of Carlisle, the Abbot of Westminster, and Aumerle.*

ABBOT. *A woeful pageant*[12] have we here beheld.

CARLISLE. The woe's to come; the children yet unborn

1. Outward manifestation of grief consisting of lamentations.
2. External appearance of.
3. Tormented, afflicted.
4. In my soul.
5. Reality of grief.
6. For, as.
7. Conduct, escort.
8. Well spoken.
9. Thieves.
10. Cleverly skilfully.
11. Fix, appoint.
12. A pitiful sight, a pathetic spectacle.

and these outward expressions of grief are only the reflection of the invisible reality that lies hidden in the oppressed heart; so in my heart is the reality: and I thank you, my lord, for your kindness which not only gives me reason to mourn but also shows me how to do it. I will ask for one favour, then go and worry you no more. Will it be granted?

Boling. Ask for it, good cousin.

K. Rich. Good cousin? I am greater now than when I was the king: for then those who used to flatter me were my subjects; now I, a subject, am flattered by my king Now that I am so great, I need not ask for a favour.

Boling. No, ask for it.

K. Rich. Will it be granted?

Boling. Yes.

K. Rich. Then allow me to go.

Boling. Where to?

K. Rich. Anywhere you choose, provided that I were out of your presence.

Boling. Let him be conveyed or conducted to the Tower.

K. Rich. Well said! You are all conveyers or thieves who so cleverly benefit by a true king's downfall.

[*Exeunt King Richard, some Lords, and a Guard.*

Boling. We formally fix our coronation for next Wednesday: my lords, make necessary arrangements for it.

[*Exeunt all except the Bishop of Carlisle, the Abbot of Westminster, and Aumerle.*

Abbot. A very sorry spectacle we have seen here.

Carlisle. The sorrow is to come in the future; future

Shall feel this day as *sharp*[1] to them as thorn.

AUMERLE. You holy clergymen, is there no plot
To rid the realm of this *pernicious blot*[2]?

ABBOT. My lord,
Before I freely speak my mind herein,
You shall not only take the sacrament[3]
To bury mine intents[4], but also to effect
Whatever *I shall happen to device*[5].
I see your brows are full of discontent,
Your hearts of sorrow and your eyes of tears:
Come home with me to supper; and I'll lay
A plot shall[6] show us all a merry day.

[*Exeunt.*

ACT V.

SCENE I. *London. A street leading to the Tower.*
Enter QUEEN *and* Ladies.

QUEEN. This way the king will come; this is the way
To Julius Cæsar's ill-erected[7] tower,
To whose flint[8] bosom my condemned lord
Is doom'd a prisoner by proud Bolingbroke:
Here let us rest, if this rebellious earth
Have any resting for her true king's queen.

Enter RICHARD *and* Guard.

But soft[9], but see, or rather do not see,
My fair rose wither: yet look up, behold,
That you in[10] pity may dissolve to dew,
And wash him fresh again with true-love tears.
Ah, thou, the model[11] *where old Troy did stand*,[12]
Thou *map of honour*[13], thou King Richard's tomb,
And not King Richard; thou most beauteous inn[14],
Why should hard-favour'd[15] grief be lodged in thee,
When triumph is become an alehouse[16] guest?

1. Full of suffering.
2. This great disgrace to the realm, *viz.*, Bolingbroke.
3. Solemn oath.
4. To keep secret my intentions.
5. My plans.
6. Which will show.
7. Built for a wicked purpose.
8. Lit. stony; figuratively, cruel, hard-hearted.
9. Hush.
10. Through
11. Copy, representation.
12. The picture of fallen greatness like the city of Troy in ruins.
13. The mere outline of former glory.
14. Dwelling-place.
15. Harsh-looking.

16. The vulgar ale-house as distinguished from the aristocratic inn, *i.e.*, the base Bolingbroke as distinguished from the noble Richard.

generations will pay dear for to-day's transactions.

Aumerle. You holy priests, have you not thought of some plan to get rid of this disgrace to the realm, Bolingbroke.

Abbot. My lord, before I take you fully into my confidence in this matter, you will take the holy sacrament as a solemn pledge that you keep secret my intentions and also carry them out. I find that your faces are full of trouble, your hearts of grief and eyes full of tears. Come to supper with me; and I will devise a plan which will bring us better days.

ACT V.

SCENE I. *London. A street leading to the Tower.*

Enter QUEEN *and* Ladies.

Queen. The king will pass this spot on his way to the Tower of London, built for evil purposes by Julius Cæsar, within whose cruel stone walls my lord has been sentenced to imprisonment by the insolent Bolingbroke. We shall rest here if this country of traitors has any resting place to offer to the rightful queen.

Enter RICHARD *and* Guard.

Hush! See my lovely rose faded; no, do not see; and yet do look up so that you may shed tears of sympathy which will restore it to fresh beauty. My Lord, you who resemble the city of Troy in ruins, a mere outline of your former glory, the grave of King Richard, not the king himself, why should ill-looking sorrow come to dwell in such a beautiful abode as yourself while joy resides in such a vulgar dwelling as Bolingbroke?

K. RICHARD. Join not with grief, fair woman, do not so,
To make my end too sudden ; learn good soul,
To think our former state a happy dream ;
From which awaked, the truth of what we are
Shows us but this : I am sworn brother, sweet,
To *grim Necessity,*[1] and he and I
Will keep a *league*[2] till death Hie[3] thee to France
And cloister[4] thee in some religious[5] house.
Our holy lives must win a new world's[6] crown,
Which our profane[7] hours here have stricken[8] down.

QUEEN. What, is my Richard both in shape and mind
Transform'd[9] *and weaken'd*[10] ? hath Bolingbroke deposed
Thine intellect ? *hath he been in thy heart*[11] ?
The lion dying thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be[12] o'erpower'd ; and wilt thou, pupil-like,
Take thy correction[13] mildly, kiss the rod,
And fawn on rage with base humility,
Which[14] art a lion and a king of beasts ?

K. RICHARD. A king of beasts, indeed ; if aught but beasts,
I had been still a happy king of men.
Good sometime[15] queen, prepare thee hence[16] for France :
Think I am dead and that even here thou takest,
As from my death-bed, thy last living leave.[17]
In winter's tedious nights sit by the fire
With good old folks and let them tell thee tales
Of woeful ages long ago betid[18] ;
And ere thou bid good night, to quit[19] their griefs,
Tell thou the lamentable tale of me
And *send* the hearers weeping to their beds :

1. Cruel adversity, stern reality.
2. Alliance, union.
3. Hasten.
4. Shut yourself up.
5. Convent, nunnery.
6. Of Heaven, *i.e.*, spiritual glory.
7. Worldly lives, irreligious lives.
8. Struck, made us lose.
9. Changed in bodily appearance.
10. Enfeebled in mind.
11. Robbed you of your spirit or courage.
12. At being.
13. Take your chastisement lying down.
14. You who are.
15. Former.
16. To go hence ; verb omitted.
17. Last leave of farewell in this life.
18. Now long since past.

19. To repay them for their sad stories.

K. Rich. Do not, my wife, by your lamentations help sorrow in hastening my death : try to regard our previous glory as a sweet dream from which we have awaked to a sense of reality which is this ; relentless adversity and I are now bosom friends, dearest, and we shall keep up our friendship till I die ; hasten to France and shut yourself up in some convent. We must by pious living now win a heavenly crown, we having lost our earthly crown by our irreligious life.

Queen. It seems that Richard has been charged and degraded both in body and mind. Has Bolingbroke destroyed your cleverness as well ? Has he made his way into your heart and taken all the spirit out of it ? The lion, when about to die, at least tears the ground with his paw in helpless anger at being conquered : will you, whc are a lion, the royal beast, like a mere school boy, tamely submit to your punishment, caress the hand that strikes you and crouch at the feet of the tyrant ?

K. Rich. I have been a king of beasts, forsooth ; if my subject had been anything other than beasts, I would have continued to rule as their king. Sweet former queen, get ready to go from here to France : look upon me as one already dead so that this is your last farewell in this life. When you feel dull on cold wintry nights, sit by the fireside and let good old people tell you sad stories of distant times ; and before you take leave of them for the night repay them for their sad stories by telling them about my tragic fate so that they

For why,[1] the *senseless brands*[2] will sympathize[3]
The heavy account of thy *moving tongue*[4]
And in compassion *weep*[5] *the fire out* ;
And some will mourn in ashes, some coal black[6].
For the deposing of a rightful king.

Enter NORTHUMBERLAND *and* others.

NORTHUMBERLAND. My lord, the mind of Bolingbroke is changed ;
You must[7] to Pomfret, not unto the Tower
And, madam, there is order ta'en[8] for you ;
With all swift speed you must away to France.

K. R CHARD. Northumberland, thou ladder wherewithal[9]
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
More[10] than it is ere foul sin *gathering head*[11]
Shall break into corruption[12] : thou shalt think,
Though he divide the realm and give thee half,
It is too little helping[13] him to all :
And he shall think that thou, which know'st the way
To plant[14] unrightful kings wilt know again,
Being *ne'er so little urged*[15], another way
To pluck him headlong from the usurped throne,
The love of wicked men converts[16] to fear :
That fear to hate, and hate turns one or both
To worthy[17] danger and deserved death.

NORTHUMBERLAND. My guilt be on my head, and there[18] an end.
Take leave and part ; for you must part forthwith[19]

K. RICHARD. Doubly[20] divorced ? Bad men, you violate.
A twofold marriage, 'twixt my crown and me,
And then betwixt me and my married wife.
Let me unkiss[21] the oath 'twixt thee and me ;
And yet not so, for with a kiss 'twas made.
Part us, Northumberland ; I towards the north,
Where shivering cold and sickness pines[22] the clime ;

1. For indeed.
2. The insensible or inanimate logs of wood in the fire.
3. Feel sympathy for.
4. Which melts the hearers to tears.
5. Extinguish the fire with their tears.
6. In black mourning garments.
7. Must go.
8. Arrangements made.
9. By means of which.
10. Older.
11. Becoming ripe, the metaphor of a boil or abscess.
12. Burst forth into a discharge of corrupt matter, *i.e.*, burst forth into revolutionary activities.
13. As you helped him.
14. Establish, instal.
15. On the slightest provocation.

16. Turns, changes, 17. Well-merited, well-deserved. 18. There is an end. 19. Depart immediately. 20. *i.e.*, from crown and queen. 21. Cancel by a kiss. 22. Causes to pine *i.e.*, afflicts.

may be moved to tears, for even the burning logs which are insensible, moved by the sad tone of your pathetic voice, will shed tears which will extinguish the fire; some logs will mourn in black, others in ashes for the deposition of the true king.

Enter NORTHUMBERLAND *and* others.

North. My lord, Bolingbroke has changed his plans regarding you; you must be off to Pomfret castle, not to the Tower of London; and provision has been made for you also, madam; you must sail for France as quickly as possible.

K. Rich. Northumberland, it is with your help that the ambitious Bolingbroke mounted my throne: the time is not far off when the abscess will reach its head and then burst forth in a discharge of corrupt matter, *i.e.*, the accumulated wrongs will land the country in treason and violence. You will come to think that half the kingdom given to you by him as your share, will be enough recompense for your helping him to get the whole; he will think that you, who know how to make a king will know, on the slightest provocation, to unmake him and pull him down from the throne to which he has no right. The devotion of bad men soon changes to fear, fear to hatred, and hatred ends in the well-merited death of one or both.

North. I shall pay for my sins; don't you worry about them. Say good-bye and part; for you must part immediately.

K. Rich. Am I to be divorced twice over? You wicked man, you bring about a twofold separation, first between my crown and myself and then between me and my wedded wife. Let me cancel the marital bond with a kiss; nay, not that for it was sealed with a kiss. Separate us, my lord; I go north where extreme cold and sickness make life very hard; my

My wife to France: from whence, set forth in pomp,
She came adorned hither like sweet *May*[1],
Sent back[2] like *Hallowmas*[3] or short'st of[4] day.

QUEEN. And must we be divided? must we part?

K. RICHARD. Ay, hand from hand, my love, and heart from heart.

QUEEN. Banish us both and send the king with me.

NORTHUMBERLAND. That were some love but little policy.

QUEEN. Then whither he goes, thither let me go.

K. RICHARD. So two, together weeping, make one woe.
Weep thou for me in France, I for thee here;
Better far[5] *of than near be ne'er*[6] *the near.*[7]
Go, count thy way[8] with sighs; I mine with groans.

QUEEN. So longest way shall have the longest moans.

K. RICHARD. Twice for one[9] step I'll groan, the way being short.
And *piece the way out*[10] with a heavy heart.
Come, come, in wooing sorrow let's be brief,
Since, wedding it there is such length in grief:
One kiss shall stop our mouths, and dumbly part;[11]
Thus give I mine, and thus take I thy heart.

QUEEN. Give me mine own again; 'twere no good part[12]
To take on me to keep and kill thy heart.
So, now I have mine own again, be gone,
That I may strive to kill it with a groan:

K. RICHARD. We *make woe wanton*[13] with this *fond*[14] delay:
Once more, adieu; the rest let sorrow say.
[*Exeunt.*

1. Spring.
2. But is forced to return.
3. All-hallows, all Saints' day=November 1st *i.e.*, autumn.
4. The shortest day, *i.e.*, mid winter.
5. Far from each other.
6. Be never.
7. Nearer, *i.e.*, though near yet not allowed to see each other.
8. Measure your journey.
9. Every.
10. Lengthen, supplement.
11. Separate in silence.
12. No kindness.
13. We make a luxury of, we sport or dally with.
14. Foolish.

wife goes back to France; from there she came clad in the beauty of spring and thither she returns like autumn or winter.

Queen. Must we be separated? Must we leave each other.

K. Rich. Yes, hands and hearts must be separated, dear.

Queen. Banish both of us and let us live together.

North. Such an act on Bolingbroke's part would show great love but little wisdom in him.

Queen. Then let one follow him wherever he goes.

K. Rich. So that the two of us sorrowing together may make one sorrow between us, that is, by sharing it make it less. Instead you lament for me in France and I for you in England; it is much better for us to be far away from than near to each other yet not really nearer, because not permitted to meet. Measure the distance of your journey with sighs and I shall measure mine with groans.

Queen. So the one going the greatest distance will make the largest number of groans.

K. Rich. At every footstep I shall make two groans so that I shall supplement my short journey with my sad heart, which will then make it appear as long as your journey to France. Let us not prolong the preliminary sorrow of our farewell, since it will be ours the rest of our life: let us seal our lips with one last kiss and then let us separate in silence. So with this kiss I give you my heart and take yours.

Queen. Give me back my heart. It would not be kind of me to undertake the keeping of your heart, for I should only kill it with grief. Now I have mine back again, leave me so that I may try to kill it with sorrow.

K. Rich. We sport with our sorrow by this foolish delay; good-bye once again; let the rest be said by the grief we feel at heart. [*Exeunt.*

SCENE II. *The* DUKE OF YORK'S *palace.*

Enter YORK *and his* DUCHESS.

DUCHESS. My lord, you told me you would tell the rest[1],
When weeping made you break the story off,
Of our two cousins[2] coming into London.

YORK. Where did I leave[3] ?

DUCHESS. At that sad stop[4], my lord,
Where rude misgovern'd hands from window tops.
Threw dust and rubbish on King Richard's head.

YORK. Then, as I said, the duke, great Bolingbroke,
Mounted upon a hot and fiery steed
Which his aspiring rider seem'd to know,
With slow but stately pace kept on his course.
Whilst all tongues cried 'God save thee, Bolingbroke !'
You would have thought the very windows spake,
So many *greedy*[5] looks of young and old
Through casements[6] darted their desiring[7] eyes
Upon his *visage*,[8] and that all the walls
With *painted imagery*[9] had said at once[10]
'Jesu presever thee ! welcome, Bolingbroke !'
Whilst he, from the one side to the other turning.
Bareheaded, lower than his proud steed's neck,
Bespake[11] them thus ; 'I thank you, country men' :
And thus still[12] doing, thus he passed along.

DUCHESS. Alack, poor Richard ! where rode he the whilst[13] ?

YORK. As in a theatre, the eyes of men,
After a well-graced[14] actor leaves the stage,
Are idly[15] bent on him that enters next,
Thinking his prattle to be tedious ;
Even so, or with much more contempt, men's eyes
Did scowl on gentle Richard ; no man cried 'God save him !'

1. The remaining part of the story.
2. Richard and Bolingbroke.
3. Leave off, break off.
4. Point.
5. Hungry, devouring.
6. Windows.
7. Eager or anxious to see.
8. Face.
9. Tapestry coloured hangings. etc.
10. Simultaneously.
11. Addressed.
12. Continually.
13. All this time.
14. Popular, favourite.
15. With indifference, with unconcern.

SCENE II. *The* DUKE OF YORK'S *palace.*
Enter YORK *and his* DUCHESS.

Duchess. My lord, when tears compelled you to break off in the middle of your description of Richard's and Bolingbroke's entry into London, you promised that you would finish the story another time.

York. At what point did I leave off ?

Duchess. You stopped just at the point where the rough, unruly people threw dirt and refuse on King Richard.

York. After that, as I was telling you, the great duke Bolingbroke, seated upon a proud, spirited horse which appeared to be conscious of the ambitious nature of its rider, rode through the streets at a slow, dignified pace amidst welcoming shouts of 'God save thee, Bolingbroke !' So many people, young as well as old, through the windows case their eager and devouring glances at his face that you would have thought that the very windows were uttering words of welcome and that the walls hung with tapestry themselves shouted all together 'Jesus save you ! welcome, Bolingbroke !' All the time, bareheaded, he bowed low on both sides and addressing them as his countrymen thanked them for their welcome. He did this all the time he passed through the streets.

Duchess. Alas ! where was poor Richard all this time ?

York. As in the theatre, the audience, after a popular actor has left the stage, looks with indifference on his successor and regards his acting as wearisome talk, similarly or with even greater hatred the people cast frowning looks on good

No joyful tongue gave him his welcome home :
But dust was thrown upon his sarcred head ;
Which with such gentle sorrow he shook off,
His face still combating with tears and smiles,
The badges[1] of his grief and patience[2],
That had not God, for some strong[3] purpose, steel'd[4]
The hearts of men, they must perforce[5] have melted
And barbarism[6] itself have pitied him.
But heaven hath a hand in these events,
To whose high will we bound[7] our calm contents[8].
To Bolingbroke are we sworn subjects now,
Whose state and honour I for aye allow[9].

DUCHESS. Here comes my son Aumerle.

YORK. Aumerle that was ;
But that[10] is lost being Richard's friend,
And madam, you must call him Rutland now :
I am in parliament *pledge*[11] for his truth
And lasting *fealty*[12] to the new made king.

Enter AUMERLE.

DUCHESS. Welcome, my son : who are the *violets*[13] now.
That strew the green lap of the new come[14] spring ?

AUMERLE. Madam, I know not, nor I greatly care not :
God knows I had as lief[15] be none as one.

YORK. Well, *bear you well*[16] in this new spring of rime[17],
Lest you be cropp'd before you come to prime.
What news from Oxford ? hold[18] those justs and triumphs[19] ?

AUMERLE. *For aught I know*[20], my lord, they do[21].

YORK. You will be there, I know.

AUMERLE. If God prevent not, I purpose so.

YORK. What seal is that, that hangs without[22] thy bosom ?
Yea, look'st thou pale ? let me see the writing.

AUMERLE. My lord, 'tis nothing.

1. Marks, signs.
2. Endurance.
3. Great but mysterious.
4. Hardened.
5. Necessity.
6. Even the savages ; abstract for concrete.
7. Submit limit.
8. Contentment.
9. Ever acknowledge.
10. That title.
11. Surety.
12. Fidelity, loyalty.
13. *i.e.*, favourites.
14. The new court, the new regime.
15. Gladly, willingly.
16. Conduct yourself cleverly.
17. Regime, era.
18. Do they take place ?
18. Tilts and pageants, tournaments and shows.
20. For anything I know to the contrary.
21. Are to be held. 22. Outside.

Richard ; not a solitary voice wished him long life and prosperity and welcomed him joyously home : but dirt was thrown on his consecrated body : he removed it with a wild look of sorrow, his face all the while showing a struggle for mastery between tears and smiles, the marks of his sorrow and endurance, so that if God had not for some very good reasons hardened the hearts of men they would have of necessity softened towards him, even the very savages would have been moved. But God has disposed the course of events and we must submit to His holy dispensation in calm contentment. We are Bolingbroke's loyal subjects now and I for one shall always recognise his kingship.

Duchess. Here comes our son Aumerle.

York. He was Aumerle at one time. But his loyalty to Richard has cost him his title and you must call him the Earl of Rutland now : I have promised before parliament to be surety for his honour and loyalty to the new king.

Enter AUMERLE.

Duchess. I am pleased to see you, my son ; who are the new favourites that flock to the court and try to win the favours of the new king.

Aumerle.. I do not know, mother, and I am utterly indifferent ; God knows I would rather not be one of them.

York. Conduct yourself with prudence under the new regime lest you should come to untimely grief. How do things go on at Oxford ? Are those hilts and tournaments to be held ?

Aumerle. For anything I know to the contrary, they are to be.

York. You will be present, I am sure.

Aumerle. God willing, I intend to.

York. What is that seal that I see hanging outside your coat ?

You already look pale. Let me see it.

Aumerle. It is not of any consequence, my lord

YORK. No matter, then, who see it:
I will be satisfied; let me see the writing.

AUMERLE. I do beseech your grace to pardon me:
It is a matter of small consequence,
Which for some reasons I *would not have seen.*[1]

YORK. Which for some reasons, sir, I mean to see.
I fear, I fear,—

DUCHESS. What should you fear?
'Tis nothing but some *band*,[2] that he is enter'd into
For gay apparel 'gainst[3] the triumph day.

YORK. Bound to himself? what doth he with a bond
That he is bound to? Wife, thou art a fool.
Boy, let me see the writing.

AUMERLE. I do beseech you, pardon me;
I may not show it.

YORK. I will be satisfied; let me see it, I say.
[*He plucks it out of his bosom and reads it.*
Treason! foul treason! Villain! traitor! slave!

DUCHESS. What is the matter, my lord?

YORK. Ho! who is within there?

Enter a Servant.

Saddle my horse.
God for his mercy, what treachery is here!

DUCHESS. Why, what is it, my lrod?

YORK. Give me my boots, I say; saddle my horse. [*Exit Servant.*
Now, by mine honour, by my life, by my troth,
I will appeach[4] the villain.

DUCHESS. What is the matter?

YORK. Peace,[5] foolish woman.

DUCHESS. I will not peace[6]. What is the matter, Aumerle?

AUMERLE. Good mother, be content; it is no more
Then my poor life must answer.

1. I would rather should not be seen.
2. Bonds, contract.
3. In preparation for, in anticipation of.
4. Accuse, impeach, denounce.
5. Silence, be silent.
6. Be silent, hold my peace.

York. In that case, it makes no difference who sees it. My doubts will be set at rest : let me have a look at it.

Aumerle. I pray you, my lord, to excuse me. It is a trifle which for some reasons I prefer not to let anybody see it.

York. Which for some equally good reasons I wish to see. I am afraid——

Duchess. What are you afraid of ? It is some contract he has made for fine clothes in anticipation of the gala day.

York. With whom has he entered into the contract ? If it were true, the bond would be with the person to whom he is bound ? It is silly, my woman. I must see it, my son.

Aumerle. I beg you to excuse me, father ; I am afraid I cannot let you see it.

York. I must have my doubts removed ; give it to me, I order you.

[*He plucks it out of his bosom and reads it.*

Treachery ! black treachery ! wretch ! intriguer ! Scoundrel !

Duchess. What is wrong, my husband ?

York. Is any body there ?

Enter a Servant.

Get my horse ready. Great God ! What rank disloyalty !

Duchess, What excites you so much, my lord ?

York. Get my boots. Bring my horse ready saddled. [*Exit servant.*] In the name of all that I hold dear, I will denounce the traitor.

Duchess. What is all this about ?

York. Shut up, you silly woman.

Duchess. I will not be quiet. Aumerle, tell me what it is.

Aumerle. Do not worry, mother ; it is only a matter for which my life will pay the penalty.

DUCHESS. The life answer!

YORK. Bring me my boots; I will unto the king.

Re-enter Servant *with boots.*

DUCHESS. Strike him, Aumerle. Poor boy, thou art amazed[1].
Hence villain[2]! never more come in my sight.

YORK. Give me my boots, I say.

DUCHESS. Why, York, what wilt thou do?
Wilt thou not hide the trespass[3] of thine own[4]?
Have we more sons? or are we like[5] to have?
Is not my teeming date[6] *drunk up*[7] with time?
And wilt thou pluck my fair son *from mine age*[8],
And rob me of a happy mother's name?
Is he not like thee? is he not thine own?

YORK. Thou fond[9] mad woman,
Wilt thou conceal this dark conspiracy?
A dozen of them *here*[10] have *ta'en the sacrament*[11],
And interchangeably[12] *set down their hands*[13]
To kill the king at Oxford.

DUCHESS. He shall be none[14];
We'll keep him here: then what is that[15] to him?

YORK. Away, fond woman! were he twenty times my son,
I would *appeach* him.

DUCHESS. Hadst thou *groan'd for him*[16]
As I have done, thou wouldst be more pitiful.
But now I know thy mind[17], thou dost suspect
That I have been disloyal to thy bed,
And that he is a bastard[18], not thy son:
Sweet York, sweet husband, be not of that mind.
He is as like thee as a man may be,
Not like to me, or any of my kin,
And yet I love him.

YORK. Make way, unruly[19] woman! [*Exit.*

DUCHESS. After, Aumerle! mount thee upon his horse;
Spur, post, and get before him to the king,
And beg thy pardon ere he do accuse thee.

1. Confounded.
2. Addressed to the servant.
3. Crime, offence.
4. Own son, own flesh and blood.
5. Likely.
6. Period of motherhood.
7. Exhausted.
8. From me in my old age.
9. Foolish.
10. According to this document.
11. Taken a sacred oath.
12. In mutual agreement.
13. Signed their names, put their signatures.
14. Not one of those who will do the thing.
15. That deed.
16. Suffered in giving birth to him.
17. Your thoughts.
18. An illegitimate son.
19. Disobedient, uncontrollable.

Duchess. Your life pay the penalty?

York. Get my boots. I will at once go to the king.

Re-enter Servant *with boots.*

Duchess. Knock him down, Aumerle. My son, you are confounded. (*Said to the servant*) Begone, you wretch! let me never see you again.

York. My boots!

Duchess. Husband, what are you up to? Will you not keep your son's crime a secret? He is our only son and we shan't have any more. I am past the age of motherhood. Surely you will not snatch away my only child and deprive me of the joy of a mother's name. Does he not take after you? Is he not your own child.

York. Foolish insane woman, do you want me to hide this wicked plot? Twelve of them have according to this bond have taken a solemn oath and bound themselves in mutual agreement to murder the king of Oxford.

Duchess. He shall not be one of the party. We shall detain him here; then he will not be responsible for the deed.

York. Begone, foolish woman! Even if he were my child twenty times over I would denounce him.

Duchess. If you had undergone the throes of motherhood like me then you would have felt more for him. But now I can read your thoughts clearly; you think that I have been a faithful wife to you, that he is not your legitimate child. Dear husband, remove that suspicion from your mind. He takes after you, not me nor my family; yet I love him dearly.

York. Let me go, you disobedient woman. [*Exit*

Duchess. Follow him, Aumerle! Take one of his horses and ride post-haste so that you may reach the king before him and ask his forgiveness before he impeaches you.

I'll not be long behind ; though I be old,
I doubt not but to ride as fast as York :
And never will I rise up from the ground
Till Bolingbroke have pardon'd thee. Away,
be gone ! [*Exeunt.*

SCENE III. *Windsor castle.*

Enter BOLINGBROKE, PERCY, *and other* Lords.

BOLINGBROKE. Can no man tell me of my unthrifty[1] son ?
'Tis full three months since I did see him last :
If any plague hang over us, 'tis he.
I would to God, my lords he might be found ;
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent[2],
With unrestrained[3] loose companions,
Even such, they say, as stand in narrow lanes,
And beat our watch[4], and rob our passengers ;
Which[5] he, young wanton[6] and effeminate boy,
Takes on the point of honour[7] to support
So dissolute a crew.

PERCY. My lord, some two days since I saw the prince,
And told him of those triumphs held[8] at Oxford.

BOLINGBROKE. And what said the gallant ?

PERCY. His answer was, he would unto the
stews[9],
And from the *common'st creature*[10] pluck a glove,
And wear it as a favour[11] and with that
He would unhorse the lustiest[12] challenger.

BOLINGBROKE. As dissolute as *desperate*[13] ; yet through both
I see some *sparks of better hope*[14], which elder
years[15]
May happily bring forth. But who comes here ?

Enter AUMRELE.

AUMERLE. Where is the king ?

BOLINGBROKE. What means our cousin, that he stares and looks
So wildly ?

1. Good for nothing, useless.
2. Visit, are his favourite resort.
3. Lawless, licentious.
4. Watchmen, policemen on nightduty.
5. As to which.
6. Debauch; perhaps a noun here.
7. Makes it a point of honour.
8. To be held.
9. Houses of ill-fame.
10. The worst woman.
11. As a pledge of love, thus being her champion.
12. Stoutest, strongest.
13. Reckless of consequence.
14. The making of a better man in future, chances of future improvement.
15. Growing age, maturer years.

I will also come along though old, yet I can ride as quick as my husband and I will not stop pleading till the King has forgiven you. Off, my son ! [*Exeunt.*

SCENE III. *Windsor castle.*

Enter BOLINGBROKE, PERCY *and other Lords.*

Boling. Could nobody give any information about my do-nothing son ? I have not met him for the last three months: he is now the only source of my trouble. I wish, my Lords that we could find him. Look for him in London, especially in the taverns which, we are told, are his daily haunt with licentious, wicked fellows who, it is said, infest the bye-lanes, assault the watchmen and rob the passers-by ; and he, youthful, dissolute and womanish as he is, considers it a point of honour to support the conduct of such disgraceful lot.

Percy. My liege, I met the prince a day or two ago and told him about the tournaments to be held at Oxford.

Boling. And what did our brave young knight say ?

Percy. His reply was that he would go to the worst quarters of the city, obtain a glove from the worst woman and wear it as a pledge from his lady-love ; as her knight he would defeat the stoutest champion.

Boling. He is as loose as reckless ; yet in his wicked life I see some indications of better character which age and experience may fortunately develop. But who is this ?

Enter AUMERLE.

Aumerle. Is the king here ?
Boling. How is it that you look so wild, cousin ?

AUMERLE. God save your grace! I do beseech your majesty,
To have some conference with your grace alone.
BOLINGBROKE. Withdraw yourself, and leave us here alone.
[*Exeunt Percy and Lords.*
What is the matter with our cousin now?
AUMERLE. For ever may my knees grow to the earth,
My tongue cleave to my roof within my mouth.
Unless a pardon[1] ere I rise or speak.
BOLING. Intended or committed was this fault?
If on the first,[2] how[3] heinous e'er it be,
To win thy after-love[4] I pardon thee.
AUMERLE. Then give me leave that I may *turn the key*.[5]
That no man enter till my tale be done.
BOLINGBROKE. Have thy desire.
YORK. [*Within*] My liege, beware: look to thyself;
Thou hast a traitor in thy presence there.
BOLINGBROKE. Villain, I'll make thee *safe*,[6]
[*Drawing.*
AUMERLE. Stay thy revengeful hand; thou hast no cause to fear.
YORK. [*Within*] Open the door, secure[7]. fool-hardy king:
Shall I for[8] love speak treason to thy face?
Open the door or I will break it open.
[*Bolingbroke opens the door, and shuts it again.*

Enter YORK.

BOLINGBROKE. What is the matter uncle? speak;
Recover breath; tell us how near is danger.
That we may arm[9] us to encounter it.
YORK. Peruse[10] this writing here and thou shalt know
The treason that my haste forbids me show[11].

1. Be promised me.
2. If your offence consists in the first, *i.e.*, in intention not in commission.
3. However.
4. Future loyalty and friendship.
5. Shut the door.
6. Powerless to do me harm by killing you.
7. Careless through over-confidence.
8. Out of.
9. Prepare ourselves.
10. Read carefully.
11. Which want of breath prevents me from showing.

Aumerle. May God save you, my lord ! I pray you to grant me a private interview.

Boling. Retire, my lords, and leave us alone.

[*Exeunt Percy and Lords.*

Now cousin, what can I do for you ?

Aumerle. I shall kneel before you for ever and shall never speak until you give me a promise of forgiveness.

Boling. Was the offence you speak of planned or committed ? If it consists in the first, however serious, I forgive you in order to secure your love for the future.

Aumerle. Then permit me to shut the door so that no third man may come in before my story is finished.

Boling. Do as you please.

York. [*Within*] My lord, take care ; be on your guard ; you have a traitor with you.

Boling. Wretch. I will put you out of your power to do me any harm by killing you. [*Drawing.*]

Aumerle. You need not be anxious for your safety ; put up the sword you have drawn to punish me.

York. [*Within*] Let me in, you over-confident, rash king ; shall I not, out of my love for you as a loyal subject, expose in your presence the plot against your life ? Admit me or I shall force the door open.

[*Bolingbroke opens the door, and shuts it again.*]

Enter YORK.

Boling. What is wrong, uncle ? Tell me ; take a little rest ; tell us where exactly lies the danger so that we may be prepared to face it.

York. Read this document and you will come to know about the plot which, being out of breath, I cannot explain.

AUMERLE. Remember, as thou read'st, thy promise pass'd[1] :
I do repent me ; read not my name there ;
My heart is not *confederate with*[2] my hand.

YORK. It was, villain, ere thy hand did set it down.
I tore it from the traitor's bosom, king ;
Fear, and not love, begets his penitence :
Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart.

BOLINGBROKE. O heinous, strong and bold conspiracy !
O loyal father of a treacherous son !
Thou sheer,[3] immaculate[4] and silver fountain,
From whence this stream[5] through muddy passages
Hath held his current[6] and defiled himself !
Thy overflow of good converts[7] to bad,
And thy abundant goodness shall excuse
This deadly blot in thy digressing[8] son.

YORK. So shall my virtue be his *vice's bawd*[9] :
And he shall spend[10] mine honour with his shame,
As thriftless sons their scraping fathers' gold[11].
Mine honour lives when his dishonour dies,
Or my shamed life in his dishonour lies :
Thou kill'st me in his life[12], giving him breath,
The traitor lives, the true man's put to death.

DUCHESS. [*Within*] What ho, my liege ! for God's sake let me in.

BOLINGBROKE. What shrill-voiced suppliant makes this eager[13] cry ?

DUCHESS. A woman, and thy aunt, great king ; 'tis I.
Speak with me, pity me, open the door :
A beggar begs that never begg'd before.

BOLINGBROKE. Our scene is alter'd from a serious[14] thing,
And now changed to *'The Beggar and the King*[15],

1. Given, pledged.
2. A party to, in concert with
3. Pure, clear.
4. Undefiled.
5. *i.e.*, Aumerle.
6. Flowed, held on its course.
7. Changes.
8. Transgressing.
9. An aid to or helper of.
10. Exhaust, destroy.
11. Wealth hoarded by the father at the cost of tremendous pains.
12. By sparing his life, by allowing him to live.
13. Vehement, high pitched.
14. A tragedy.
15. Ref. to the poem and ballads on King Caphetua and the Beggar Maid.

Aumerle. Bear in mind, as you go through it, that you have promised me forgiveness already ; I regret my former intention : pass over my name in the list : though I signed the paper my heart is not there in my signature.

York. Your heart, wretch, was in the plot even before you signed the document. I took the paper from him by force, Your Majesty. Fear for his own safety, not loyalty to the King, is the motive of his repentance. Forget the pardon promised through kindness lest your kindness should be your undoing.

Boling. Oh, what a wicked, dangerous and daring plot ! and what a tremendous difference between the loyal father and the disloyal son ! The father is like a pure, undefiled and crystalline spring and the son is like the stream which, rising from it, has flowed along muddy channels and become impure ! The abundance of virtue in you changes to evil in him and this same abundance of virtue in you will obtain pardon for this heinous offence of your transgressing son.

York. In this way my virtue will be an aid to his vice ; and he will ruin my reputation for honour built up by me, with so much pains by the disgraceful life he will lead as a spendthrift son squanders the wealth hoarded with such care by the father. If he dies for his disloyalty, my honour will be preserved, or if he is allowed to live his disloyalty will bring disgrace on my fair name and so cause the death of my honour. By sparing his life, you reward the traitor but punish the man of honour.

Duchess. [*Within*] My lord ! I pray you to let me in.

Boling. Who cries loudly for admittance in a high pitched voice ?

Duchess. It is me, Your Majesty, a woman and your aunt too. Let me in, for pity's sake. I, who have never begged before, begs a favour for the first time.

Boling. Now this meeting is changing from tragedy to comedy ; we are now performing the play of 'King Caphetua and the Beggar Maid.' Open the door to your

My dangerous[1] cousin, let your mother in :
I know she is come to pray for your foul sin.
[*Aumerle opens the door.*

YORK. If thou do pardon, whosoever pray,[2]
More sins for[3] this forgiveness prosper may.
This *fester'd joint*[4] cut off, the rest rest[5] sound ;
This let alone will all the rest confound.[6]

Enter DUCHESS.

DUCHESS. O king, believe not this hard-hearted man !
Love loving not itself none other can.

YORK. Thou frantic woman, what dost thou make[7] here ?
Shall thy old dugs once more a traitor rear ?

DUCHESS. Sweet York, be patient. Hear me, gentle liege. [*Kneels.*

BOLINGBROKE. Rise up, good aunt.

DUCHESS. Not yet, I thee beseech :
For ever will I walk upon my knees,
And never see day that the happy[8] sees,
Till thou give joy ; until thou bid me joy,
By pardoning Rutland, my transgressing boy.

AUMERLE. Unto[9] my mother's prayers I bend my knee.

YORK. Against them both my true joints bended[10] be.
Ill may'st thou thrive, if thou grant any grace[11] !

DUCHESS. Pleads he is earnest ? look upon his face ;
His eyes do drop no tears, his prayers are in jest;
His words come from his mouth[12], ours rom our breast :
He prays but faintly and would be denied ;[13]
We pray with heart and soul and all beside :
His weary joints would gladly rise, I know ;
Our knees shall kneel till to the ground they grow :
His prayers are full of false hypocrisy ;

1. Disloyal, conspiring against my life.
2. (*a*) Having regard to the person who prays or (*b*) for the mere asking.
3. As a result of.
4. Diseased limb.
5. Remain, continue.
6. Destroy.
7. Do.
8. Happy man.
9. In addition to.
10. I set my loyalty against their prayer.
11. Mercy, favour.
12. Not from his heart.
13. Would gladly be refused.

mother, my disloyal cousin. I am sure she is come to beg for your life. (*Aumerle opens the door*).

York. If you show mercy like this in consideration of the supplicator you will encourage more crimes. Cut off this diseased limb and you save the rest of the body; this, if allowed to remain intact, will corrupt the others.

Enter DUCHESS.

Duchess. O my lord: do not listen to what this cruel man says. One who does not love hisown flesh and blood cannot love another.

York. You mad woman, what is your business here? Do you wish to give life once more to a traitor?

Duchess. Forbear, dear York! Listen to me, my noble lord! [*Kneels*.

Boling. Do not kneel, aunt.

Duchess. I shan't get up yet; I shall ever be on my knees and never look upon the cheerful light of day until you make me happy by forgiving my guilty son.

Aumerle. Let me also kneel in addition to my mother's supplications.

York. I throw the weight of my loyalty against their prayers by bending my knees. If you show any mercy, you will never prosper.

Duchess. He is not serious enough. Look at him. His eyes are dry, his supplications are not sincere enough; he does not speak from his heart as we do: his requests are lukewarm which he would like to be refused. We throw ourselves heart and soul into our prayer; he is already tired of kneeling but we will eternally kneel, our knees will be rooted to the ground. His petition is insincere

Ours of true zeal and deep integrity.
Our prayers do out-[1]pray his ; then let them have
That mercy which true prayer ought to have.

BOLINGBROKE. Good aunt, stand up.

DUCHESS. Nay, do not say 'stand up ;'
Say 'pardon' first, and afterwards 'stand up.'
And if I were thy nurse, thy tongue to teach[2],
'Pardon' should be the first word of thy speech
I never long'd to hear a word till now ;
Say 'pardon,' king ; let pity teach thee how :
The word is short, but not so short as sweet ;
No word like 'pardon' for kings' mouths *so meet*[3].

YORK. Speak it in French, king ; say, *pardonne moi*'[4].

DUCHESS. Dost thou teach pardon pardon to destroy ?
Ah, my sour[5] husband, my hard-hearted lord,
That set'st the word itself against the word !
Speak 'pardon' as 'tis current in our land ;
The chopping[6] French we do not understand,
Thine eye begins to speak ; set thy tongue there ;
Or in thy piteous heart plant thou thine ear ;
That hearing how our plaints[7] and prayers do pierce,
Pity may move thee 'pardon' to rehearse.[8]

BOLINGBROKE. Good aunt, stand up.

DUCHESS. I do not sue[9] to stand ;
Pardon is all the suit[10] I have in hand.

BOLINGBROKE. I pardon him, as God shall pardon me.

DUCHESS. O happy vantage[11] of a kneeling knee
Yet am I sick for fear : speak it again ;
Twice saying 'pardon' doth not pardon twain,[12]
But makes one pardon strong.

BOLINGBROKE. With all my heart
I pardon him.

DUCHESS. A god on earth thou art.

1. Surpass his prayer in sincerity.
2. Entrusted with the duty of teaching you how to speak.
3. So fit, so becomes.
4. Excuse me.
5. Bitter, unpleasant.
6. (1) Jerky, full of breaks (2) affected. (3) changing, *i.e.*, vague, ambiguous, (4) mutilated.
7. Complaints.
8. To utter the word 'pardon'.
9. Pray, supplicate.
10. Prayer, petition.
11. Advantage, profit.
12. Two offenders.

while ours is full of earnestness and honesty. Our prayers cast his into the shade; then let them be granted as they deserve to be.

Boling. Rise from the ground, aunt.

Duchess. No, do not ask me to rise. First say the word 'pardon' and next 'rise'. If it were my duty as your nurse to teach you how to speak, I would first of all teach you to say 'pardon'. Never before have I so earnestly wished to hear a word said. Say the word 'pardon' my lord ; mercy will show you how to say it. The word is short but very sweet. No word becomes the mouth of a king so much as 'pardon'.

York. Say it in French ; say *'pardonne moi,' i.e.,* excuse me.

Duchess. You show the king how to cancel one pardon (in the English sense) with another (in the French sense). Oh, my bitter, cruel husband, you make the word neutralise itself. My lord, use the word in the English sense ; we do not follow the affected French language, I see your eyes soften ; let your tongue follow your eyes and say the word ; or listening to the sympathetic prompting of your heart to which our appeals have penetrated, you may be moved by sympathy to utter the word 'pardon'.

Boling. Rise, my aunt.

Duchess. I do not ask for your permission to stand up but only for forgiveness.

Boling. I pardon him as I trust God will pardon me.

Duchess. How great is the profit derived by supplication ! yet I am nervous ; say the word again ; saying the word 'pardon' twice does not secure pardon for two offenders but makes it surer for the one.

Boling. I grant him whole-hearted pardon.

Duchess. You are a god among men.

BOLINGBROKE. But for[1] our trusty[2] *brother-in-law*[3] and the *abbot*,[4]
With all the rest of that *consorted crew*[5],
Destruction *straight*[6] shall *dog them at the heels*.[7]
Good uncle, help to *order several powers*[8]
To Oxford, or where'er these traitors are :
They shall not live within this world, I swear,
But I will have them, if I once know where.
Uncle, farewell : and, cousin too adieu :
Your mother well hath pray'd, and prove you true.[9]

DUCHEESS. Come, my old son : I pray God make thee new. *[Exeunt.*

SCENE IV. *The same.*

Enter EXTON *and* Servant.

EXTON. Didst thou not mark the king, what words he spake,
Have I no friend will rid[10] me of '*this living fear*?'[11]
Was it not so ?

SERVANT. These were his very words.

EXTON. 'Have I no friend ?' quoth he : he spake it twice,
And urged[12] it twice together, did he not ?

SERVANT. He did.

EXTON. And speaking it, he wistly[13] look'd on me ;
As who should say, 'I would thou wert the man
That would divorce[14] this terror from my heart ;'
Meaning the king at Pomfret. Come let's go :
I am the king's friend, and will rid[15] his foe. [*Exeunt.*

SCENE V. *Pomfret castle.*

Enter KING RICHARD.

K. RICHARD. I have been studying how I may compare
This prison where I live unto the world :
And for because[16] the world is populous

1. As for, as regards.
2. Ironical, meaning the opposite.
3. The Earl of Huntington who proposed the tournament at Oxford.
4. Abbot of Westminster.
5. Confederate band, body of conspirators united by a common purpose.
6. Straightway, immediately.
7. Follow them swift and sure.
8. Arrange for the despatch of separate bodies of troops.
9. May you prove faithful.
10. Who will.
11. A constant object of terror as long as he lives.
12. Said it emphatically, stressed it.
13. Longingly closely.
14. Remove. 15. Destroy. 16. Since.

Boling. But as regards our brother-in-law who is our so-called friend and the Abbot of Westminster and the rest of the company of conspirators, punishment will be swift and sure. Uncle York, help us in despatching bodies of troops to Oxford or wherever these rebels may be. If I only know where they are, I will have them promptly arrested wherever they may be and put to death, I promise you. Good-bye to you, uncle and to you, cousin. Your mother's appeal has saved your life ; may you prove loyal now.

Duchess. Come, my dear son ; I pray to God that he may make you turn over a new leaf.

SCENE IV. *The same.*

Enter EXTON *and* Servant.

Exton. Did you not hear what the king said, 'will not one, of my friends free me from this prepetual terror of mine ?' Did he not say so ?

Servant. You have reported him correctly.

Exton. 'Have I no friend ?' he said it twice and laid special emphasis upon it twice.

Servant. That he did.

Exton. While saying it he longingly looked at me ; as if he said, 'I wish you were just the man to remove this dread from my heart,' indirectly referring to the King at Pomfret, Come along with me. I am the king's friend who will destroy his enemy.

SCENE V. *Pomfret castle.*

Enter KING RICHARD.

K. Rich. I have been seriously trying to discover a basis for a comparison between my prison here and the world outside : but as the world is full of people and there is none

And here is not a creature but myself,
I cannot do it ; yet I'll *hammer it out*[1].
My brain I'll prove the female to my soul,
My soul the father ; and these two beget
A generation of *still-breeding*[2] thoughts,
And these same thoughts people *this little world*[3],
In humours[4] like the people of this world,
For no thought is contented.[5] The bettersort,
As thoughts of things divine, are intermix'd
With scruples[6] and *do set the word itself*
Against the world[7]:
As thus, 'Come *little ones*,[8] and then again,
'It is as hard[9] to come as for a camel
To thread[10] the postern[11] of a small needle's eye.'
Thoughts tending to ambition, they do plot[12]
Unlikely wonders ; how[13] these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged[14] prison walls,
And, for[15] they cannot, die in their own pride.
Thoughts tending to content[16] flatter themselves
That they are not the *first of fortune's slaves*[17],
Nor shall not be the last ; like silly[18] beggars
Who sitting in the stocks *refuge their shame*[19],
That many have[20] and others must sit there ;
And in this thought they find a kind of ease[21].
Bearing their own misfortunes on the back
Of such as have before endured the like.
Thus play I in one person many people,
And none contented : sometimes am I king ;
Then treasons make me wish myself a beggar,
And so I am : then crushing penury
Persuades me I was better when a king ;
Then am I king'd[22] again : and by and by[23]
Think that I am unking'd by Bolingbroke,
And straight[24] am nothing : but whate'er I be,
Nor I nor any man that but man[25] is
With nothing shall be pleased, till he be eased

1. Manage to do it somehow.
2. Constantly breeding, ever-multiplying.
3. *i.e.*, myself, the miniature copy of the universe.
4. Tempers, dispositions.
5. At ease, happy, satisfied with itself.
6. Doubts.
7. Set one text of scripture against another.
8. Children
9. Hard for a rich man.
10. Go through.
11. Opening: lit. a small back-gate.
12. Devise schemes, conceive.
13. For instance, how, etc.
14. Rough, rugged.
15. Because
16. Contentment.

17. At the mercy of chance, liable to freaks of fortune. 18. Simple.
19. Console themselves in their disgrace with the thought. 20. Have sat.
21. A sort of comfort or relief. 22. Made King. 23. Immediately.
24. At once. 25. Who is a mere mortal.

here except myself I cannot make the comparison ; yet I shall manage to do it somehow. My brain and my soul between them will bring forth a number of constantly multiplying thoughts which will populate this miniature world of myself ; these thoughts will be of the same tempers and dispositions as the men of the larger world, for no thought is ever at rest. The higher thoughts, namely, thoughts of spiritual things are mingled with doubts and set one text of scripture against another : such as the passage 'suffer the little children to come unto me' and then again the passage 'It is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God'. Ambitious thoughts devise impossible schemes ; for instance, that my useless and weak nails may make a breach into the hard body of this world of stone, the rough walls of my prison and since it cannot be done, the thoughts perish in their own foolish pride. Thoughts conducive to contentment always remember with pleasure that others besides themselves have been and will be the victim of chance ; just as foolish beggars confined in the stocks comfort themselves in their disgrace with the thought that others have in the past and will be in the future punished in the same way. This thought gives them consolation by transferring the burden of their own misfortune to others who have similarly suffered. Thus I in my prison play many parts but find happiness in none. At one time I play the king ; treachery makes me wish to be poor and obscure and straightway I find myself so ; then extreme poverty convinces me that a king is much better off ; and then in imagination I am transformed into a king again ; and presently I remember that I have been deposed by Bolingbroke and immediately I lose my kingship in the mind. But whatever a man may be in life, king or beggar, no man will ever be satisfied with his position till he is relieved by death. Have we got music

With being nothing.[1] Music do I hear? [*Music*
Ha, ha! keep time; how sour[2] sweet music is,
When time is broke[3] and no proportion kept!
So is it in the music of men's lives.
And here have I the daintiness[4] of ear
To check[5] Time broke in a *disorder'd string*,[6]
But for the *concord*[7] of my state and time
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me;
For now hath time made me his numbering[8] clock:
My thoughts are minutes; and with sighs they jar[9]
Their watches[10] on unto mine eyes, the *outward watch*[11],
Whereto my finger, like a dial's point,[12]
Is pointing still,[13] in cleansing them from tears.
Now sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the *bell*[14]: so sighs and tears and groans
Show[15] minutes, times and hours: but my time
Runs posting[16] on in Bolingbroke's proud joy,
While I stand fooling here, *his Jack o' the clock*[17].
This music mads[18] me; let it sound no more;
For though it have holp[19] madmen to their wits,
In me[20] it seems it will make wise *men*[21] mad.
Yet blessing on his heart that gives it me!
For 'tis a sign of love; and love to Richard
Is a *strange brooch in this all-hating world*[22].

Enter a Groom of the Stable.

GROOM. Hail, royal prince!
K. RICHARD. Thanks, noble peer;
The cheapest of us is ten groats too dear.
What are thou? and how comest thou hither,
Where *no man never*[23] comes but that sad[24] dog
That brings me food to make misfortune[25] live?

1. By ceasing to exist, by dying.
2. Harsh, discordant.
3. Broken.
4. Sensitiveness, delicacy.
5. Detect, find fault with.
6. A stringed instrument gone wrong or out of tune.
7. Harmony, music.
8. The clock which marks the flight of time and tells the hours.
9. Tick.
10. 'The marks of the minutes on a dial-plate.'
11. Dial.
12. The hand of the clock.
13. Always.
14. Upon which the hour is struck.
15. Indicate mark.
16. Quickly passes.

17. The figure of an armed man in old clocks which struck the bell every quarter. 18. Maddens, makes me crazy. 19. May have helped. 20. In the light of my own experience. 21. Men in possession of their senses. 22. A rare gem in a world which hates me. 23. Double negative. 24. That morose-looking fellow. 25. Prolong my misery by making me live.

here? [*Music*] Yes, keep time, you musician: music sounds harsh when the time and the pauses are not regularly maintained; the same is true of the harmony of human life. I possess a musical ear sufficiently sensitive to detect any breach of harmony in a stringed instrument that is out of tune but I could not discover loss of harmony in the affairs of my government. I misused time but now time misuses me, for I am now a clock by which time marks the flight of hours. My thoughts are the minutes of the clock and my sighs are the ticks which mark the seconds and which also show to my eyes as on a dial-plate their progress in minutes. My eyes being the clock, my finger is the hand of the clock ever pointing to my eyes as it brushes away the tears therefrom. The strokes that tell us the hours are the loud groans of my heart which thus is the bell on which the hours are struck. In this way my sighs mark the minutes, my tears the times and my groans the hours. But time goes fast with Bolingbroke bringing him joy and happiness while I, like the wooden figure of Jack o' the clock, strike the bell for him. This music drives me mad; let it stop; though music may have helped the madmen to recover their sanity, it seems it will help me to lose mine. Yet I am thankful to the man who gives me the music! It indicates some amount of love for poor Richard who consequently prizes it as a rare gem in a world where all the men hate him.

Enter a Groom of the Stable.

Groom. My greetings to you, your royal highness!

K. Rich. Thanks very much noble lord; even the least costly royal (coin) is ten groats too costly (the difference between the two coins, royal and noble) because Richard, a royal prince has not in intrinsic worth proved equal to Bolingbroke 'a noble.' Who are you and why do you come here? No man comes here except that surly fellow who brings me my food and prolongs my sorrow by keeping me alive.

GROOM. I was a poor groom of thy stable, king,
When thou wert king; who, travelling towards York,
With much ado[1] at length have gotten leave
To look upon my sometimes[2] royal master's face.
O, how it yearn'd[3] my heart when I beheld
In London streets, that coronation day,
When Bolingbroke rode on *roan Barbary*,[4]
That horse that thou so often hast bestrid,[5]
That horse that I so carefully have dressed[6]!

K. RICHARD. Rode he on Barbary?
Tell me, gentle friend,
How went he under him?

GROOM. So proudly as if he disdain'd the ground.

K. RICHARD. So proud that Bolingbroke was on his back!
That jade[7] hath eat[8] bread from my royal hand;
This hand hath made him proud with clapping him.
Would he not stumble? would he not fall down,
Since pride must have a fall, and break the neck
Of that proud man that did usurp his back?
Forgiveness, horse! why do I rail[9] on thee,
Since thou, created to be awed by man,
Wast born to bear? I was not made a horse;
And yet I bear a burthen like an ass
Spurr'd, gall'd and tired by jauncing[10] Bolingbroke.

Enter Keeper *with a dish.*

KEEPER. Fellow give place,[11] here is no longer[12] stay.

K. RICHARD. If thou love me, 'tis time thou wert away.

GROOM. What my tongue dares not, that my heart shall say. [*Exit*

KEEPER. My lord, will't please you to fall to[13]?

K. RICHARD. Taste of it first, as thou art wont[14] to do.

KEEPER. My lord, I dare not: Sir Pierce of Exton, who lately came from the king, commands the contrary.

1. With much difficulty.
2. Former.
3. Grieved.
4. Roan-coloured or reddish-brown horse of Barbary breed.
5. Ridden.
6. Groomed
7. Worthless horse.
8. Eaten.
9. Abuse.
10. Fretting the horse to make it prance.
11. Make room for me.
12. You must not stay here any longer.
13. Begin to eat.
14. Used to.

Groom. Your Majesty, I was a humble groom in your stable when you were in power. With great difficulty I obtained permission at last to see my former royal master on my way to York. It grieved me very much to see Bolingbroke on the day on which he was crowned King riding through the streets of London on your reddish-brown horse of Barbary breed, the horse so often ridden by you and with so much care groomed by me.

K. Rich. Did he ride my Barbary horse? Tell me, my good man, how the horse bore himself under Bolingbroke.

Groom. He went as proudly as if he scorned the earth under him.

K. Rich. Was he so happy because he carried Bolingbroke? I have fed that rotten horse with my own hands and patted him on the back. Would he not trip and fall—pride must have a fall—and break the neck of the wrongful rider? Nay, pardon me, my horse! Why should I complain against you? Being a horse, it is natural for you to submit to be governed by man and carry him on your back. I am not a horse and yet I submit to Bolingbroke, being like a horse ridden, wounded and exhausted by the hard-riding Bolingbroke.

Enter Keeper *with a dish.*

Keeper. Make room, my man; you must go away now.

K. Rich. For the sake of the love you have for me, you must be off now, for if you do not it will go hard with you.

Groom. I dare not express the great love I feel for you at heart. [*Exit.*

Keeper. My Lord; please begin to eat.

K. Rich. Taste the food first as you were always used to do.

Keeper. I must not my Lord; Sir Pierce of Exton, who has recently been sent here by the King, forbids me to do it.

K. RICHARD. The devil take Henry of Lancaster and thee!
Patience is stale[1], and I am weary of it.
[*Beats the keeper.*

KEEPER. Help, help, help!

Enter EXTON *and* Servants *armed.*

K. RICHARD. How now! what 'means death in this rude assault?
Villain, thy own hand *yields*[2] *thy death's instrument*[3].
[*Snatching an axe from a Servant and killing him.*
Go thou, and fill another room[4] in hell.
[*He kills another. Then Exton strikes him down.*
That hand shall burn in never-quenching fire
That staggers[5] thus my person. Exton, thy fierce hand.
Hath with the king's blood stain'd the king's own land.
Mount, mount, my soul! thy seat is up on high;
Whilst my gross[6] flesh sinks downward, here to die. [*Dies.*

EXTON. As full of valour as of royal blood:
Both have I spilled; O would the deed were good!
For now the devil, that told me I did well[7],
Says that this deed is chronicled in hell.
This dead king to the living king I'll bear:
Take hence the rest[8], and give them burial here. [*Exeunt.*

SCENE VI. *Windsor castle.*

Flourish. Enter BOLINGBROKE, YORK, *with other* Lords, *and* Attendants.

BOLINGBROKE. Kind uncle York, the latest news we hear
Is that the rebels have consumed with fire
Our town of Cicester[9] in Gloucestershire;
But whether they be ta'en [10]or slain we hear not

1. Tedious tiresome.
2. Gives me.
3. The weapon with which to kill you.
4. Place.
5. Makes me fall, lays low, strikes me down.
6. Heavy.
7. In killing the king.
8. The other dead bodies, *i.e.*, killed by Richard.
9. Cirencester.
10. Captured.

K. Rich. Henry Bolingbroke and youself go to hell! Patience is exhausted and I am tired of it all.

[*Beats the keeper.*

Keeper. Save me!

Enter EXTON *and* Servants *armed.*

K. Rich. Do you mean to kill me by this murderous assault? Wretch, your own hand will supply me the weapon with which I am going to kill you. [*Snatching an axe from a servant and killing him*] You also go to hell with him! [*He kills another and then Exton strikes him down.*] The hand that strikes me down shall burn in everlasting hell-fire. Exton, your cruel hand has shed the king's blood on the king's own land. Ascend, my immortal soul, to heaven which is your right abiding place; only the dull material body falls to the ground in death. [*Dies.*

Exton. As full of courage as of royal blood; I have destroyed both at one blow. I wish it were not a crime! But now Satan who encouraged me to do it says that this act is recorded against me in hell. I will take the dead body of the old king to the new king. Remove the other dead bodies and bury them here. [*Exeunt.*

SCENE VI. *Windsor castle.*

Flourish. Enter BOLINGBROKE, YORK, *with other Lords and Attendants.*

Boling. Gentle uncle, the latest information we have received is that the rebels have burnt down the town of Cirencester in Gloucestershire; but we do not know yet whether they are captured or killed.

Enter NORTHUMBERLAND.

Welcome, my lord ; what is the news ?

NORTHUMBERLAND. First, to thy sacred state[1] wish I all happiness.
The next news is, I have to London sent
The heads of Oxford, Salisbury, Blunt, and Kent :
The manner of their taking[2] may appear
At large discoursed[3] in this paper here.

BOLINGBROKE. We thank thee, gentle Percy for thy pains ;
And *to thy worth*[4] will add right worthy gains.

Enter FITZWATER.

FITZWATER. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous consorted[5] traitors
That sought at Oxford thy dire overthrow.

BOLINGBROKE. Thy pains, Fitzwater, shall not be forgot ;
Right noble is thy merit, well I wot,[6]

Enter PERCY *and the* BISHOP OF CARLISLE.

PERCY. The grand conspirator, Abbot of Westminster,
With clog[7] of conscience and sour melancholy
Hath yielded up his body to the grave ;
But here is Carlisle living to abide[8]
Thy kingly[9] doom and sentence of[10] his pride :

BOLINGBROKE. Carlisle, this is your doom[11] :
Choose out some secret[12] place, some reverend room,[13]
More than thou hast, and with it joy[14] thy life ;
So as thou livest in peace, *die free from strife*[15] :
For though mine enemy thou hast ever been,
High sparks of honour[16] in thee have I seen.

Enter EXTON *with persons bearing a coffin.*

EXTON. Great king, within this coffin I present
Thy buried fear[17] : herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

1. Majesty.
2. Capture.
3. Dwelt upon at great length, described in detail.
4. According to your meritorious services.
5. Confederated, associated.
6. Know.
7. Burden of guilty conscience.
8. Suffer, endure.
9. Passed by the king.
10. Due to, brought on by.
11. Sentence.
12. Solitary.
13. Sacred place, religious retirement.
14. Enjoy, spend life as best you may.
15. Die in peace, live unmolested.
16. Marks of nobility and truth.
17. Object of fear now dead.

Enter NORTHUMBERLAND.

My greetings to you, my lord : is there any fresh news ?

North. First, I wish Your Majesty all prosperity. Secondly, the heads of Oxford, Salisbury, Blunt and Kent have been sent to London : in this document is described at length the way in which they were captured.

Boling. Thanks very much, Percy, for what you have done for us : and you will be rewarded adequately for your great services.

Enter FITZWATER.

Fitzwater. My liege, I have sent from Oxford to London the heads of Brocas and Sir Bennet Seely, two of the dangerous associates who conspired to kill you at Oxford.

Boling. Fitzwater we shall not forget to reward your services. I know full well that you deserve a great reward.

Enter PERCY *and the* BISHOP OF CARLISLE.

Percy. The chief plotter. Abbot of Westminster, has, under the weight of a guilty conscience and bitter despondency, sunk to the grave. But I have brought Carlisle here alive to receive the royal sentence and pay the penalty for his presumption.

Boling. I pronounce this sentence upon you ; find out some solitary place, some sacred spot other than what you already possess and there spend your life. Provided you live a quiet life, you will be allowed to die in peace ; for though you have always been my enemy, yet I have observed marks of nobility in you.

Enter EXTON *with persons bearing a coffin.*

Exton. Your Majesty, I bring you one who was an object of terror to you in life but who now lies dead in this coffin. Here lies absolutely lifeless your greatest enemy on earth, Richard of Bordeaux.

BOLINGBROKE. Exton, I thank thee not : for thou hast wrought
A deed of slander[1] with thy fatal hand
Upon my head and all this famous land.

EXTON. From your own mouth[2], my lord, did I this deed.

BOLINGBROKE. They love not poison that do poison need,
Nor do I thee : though I did wish him dead,
I hate the murderer, love him murdered.
The guilt of conscience take thou for[3] thy labour,
But neither my good word nor princely favour :
With *Cain*[4] go wander through shades of night,
And never show thy head by day nor light,
Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow[5] :
Come, mourn with me for that I do lament,
And put on sullen[6] black incontinent[7] :
I'll make a voyage *to the Holy Land*[8],
To wash this blood off from my guilty hand :
March sadly after ; *grace my mournings*[9] here,
In weeping after this *untimely bier*[10]. [*Exeunt*.

1. A deed that brings disgrace upon, a deed of shame.
2. By your own encouragement.
3. As a reward for your troubles.
4. Who murdered his brother Abel (Bible).
5. That blood should have to be shed in order to make me thrive or prosper.
6. Gloomy.
7. At once, immediately.
8. Palestine.
9. Attend the funeral rites, observe the obsequies.
10. *i.e.*, the dead body of Richard who has died a premature death.

Boling. Exton, you have not earned my gratitude ; for you have by your murderous hand done a deed that will bring disgrace upon me and my kingdom.

Exton. I was incited to do the deed by your own words, my liege.

Boling. Men who adopt some wicked means for the accomplishment of some wicked end do not like the means any the more : neither do I like you. Though I like to see him dead yet I dislike the man who has brought about his death, I like the deed but not the doer. Your only reward will be a guilty conscience, neither a word of praise nor any act of kindness from me. Like Cain, who murdered his brother Abel, be a wanderer over the earth in darkness and never show yourself in the light of day. My lords, I proclaim that I am full of grief at the thought that I should need to shed blood in order to rise in power. Mourn with me for Richard whose death I lament and wear black mourning garments immediately. I will go on a pilgrimage to the Holy Land to atone for this crime. March after me mournfully ; join his funeral procession and follow the dead body of Richard who has died a premature death. [*Exeunt.*

RICHARD II

NOTES AND EXPLANATIONS

ACT I—SCENE I

I. A BRIEF SUMMARY OF THE SCENE

Charges of disloyalty and treason are brought against Thomas Mowbray, Duke of Norfolk by Henry Hereford (Bolingbroke), son of John of Gaunt, and both the accuser and the accused appear before King Richard II, the one to prove and the other to answer the charges. Bolingbroke had brought the following charges against his opponent (1) that Mowbray had misappropriated (mis-used) eight thousand pounds obtained for the payment of troops (2) that he had hatched plots and conspiracies in the kingdom for the last 18 years and (3) that he was the chief conspirator behind the murder of Duke of Gloucestor, the king's uncle. Mowbray declared that these charges were absolutely false, especially the first and the third. He partly admits the second charge that he was once guilty of trying to contrive the murder of John of Gaunt but he had been pardoned by Gaunt and there the matter ended. Bolingbroke challenged him to a combat to prove the truth of his statements, according to the prevailing custom of trial by combat. Mowbray accepted the challenge of Bolingbroke. The charges of Bolingbroke were apparently levelled against Mowbray but they were also aimed at the misdeeds and plots of the king, and Richard understood the hint. The king made a pompous speech and feebly tried to patch up the quarrel. But the two knights declared that they were not prepared to reconcile, whereupon the king fixed the time and place for the combat.

II. HISTORICAL BASIS OF THE SCENE

As Shakespeare borrowed most of his plot for this play from Hollinshed, the following extract from the account given by Hollinshed will serve to show the basis of this scene :—

At Windsor Castle the Duke of Hereford brought an appeal before king Richard II against the Duke of Norfolk.

Both the appellant and the defendant were sent for by the king. The king asked the Duke of Aumerle, the constable, and the Duke of Surrey, the Marshall, to tell the two parties to come to some agreement, and he would be ready to pardon all that had been said or done against him or his kingdom. The Duke of Norfolk submitted that he could not make peace as his honour had been sullied. Henry Hereford, Duke of Lancaster also refused to patch up, saying that Mowbray was a false and disloyal traitor to the king as well as to the realm. He stated that Norfolk had misappropriated eight thousand nobles (gold coins) paid to him for soldiers and for the maintenance of the city of Calais. Further, he was guilty of plots and conspiracies hatched in the realm for the last eighteen years and he had caused the Duke of Gloucester to be murdered. Henry was ready to prove it "body for body" by fighting with him. Then, a knight spoke on behalf of Mowbray that whatever Henry of Lancaster had said was a lie and that he had falsely and wickedly bid as a disloyal knight. He declared that the Duke of Norfolk was ready to defend his honour at the point of the sword. The king demanded explanation from the Duke of Norfolk against the charges brought against him. The Duke replied that he had, no doubt, received gold to pay to the people of the town of Calais, which he had done, and he had maintained absolute peace in that town. He had travelled along with the Duke of Aumerle over France for the sake of the king's marriage without charging either gold or silver from him. It was true that he had once laid an ambush to have the Duke of Lancaster (John of Gaunt) killed, but the Duke had since pardoned him and he yielded him hearty thanks for it. The king consulted his council for a little and then asked both the opponents whether they would agree to patch up their quarrel or not. Finding that both of them were adamant (obstinate) he fixed a day for battle.

Hollinshed adds here "that the writers disagree about the day that was appointed, for some say, it was upon a Monday in August; others upon St. Lambert's day, being the 17th of September; others on the 11th of September, but true it is that the king assigned not only the day but

also the lists and the place for the combat." Shakespeare mentions St. Lambert's day, the 17th of September, as the day fixed for the combat.

III. DEVIATIONS FROM HISTORY

In the interests of artistic beauty and for giving humanizing touch to the narrative Shakespeare often deviates from the given facts. But in this scene there is no such deviation. He sticks closely and faithfully to the historical facts.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This opening scene has a twofold significance (*a*) it has a bearing on the action of the play, and (*b*) it strikes the keynote about the characterization of the play. The action is determined by the events that shape themselves from the quarrel of two powerful Dukes. This scene sets the ball in motion and subsequently it gathers momentum till it reaches its full force with the deposition of Richard and the usurpation of his crown by Henry. Shakespeare does not set forth all the points of history which lead up to the challenge of the first scene and the contest between Bolingbroke and Richard, but he only implies them. Both Bolingbroke and Richard are alive to the real issue, ***viz.***, that Bolingbroke's blow is not so much aimed at Mowbray as at Richard. That Richard is aware of this rivalry is proved by his words which he says about Bolingbroke: "How high a pitch his resolution soars," as also by his anxiety to hush up the matter. Hence, the chief object of the scene is to mark the first stage of the conflict between Richard and Bolingbroke which forms the action of the play. Hudson says the following about this scene, "I think the chief object of the scene is to unfold, in its variou bearings, direct and remote, the dramatic relation of the two leading persons. Accordingly, out of this relation as there set forth the whole action of the play is made to proceed."

The scene is also important from the point of view of

characterization. It brings home the contrast between the two protagonists. The chief interest of the play is the sharp contrast of character between Richard, who is sentimental and pompous, and Bolingbroke who is a man of iron will and prompt in action. This contrast is brought into prominence in the very opening incident of the first scene, *viz.*, the quarrel between Bolingbroke and Mowbray and its sequel. Richard asks them to reconcile but he does so by means of poetic language, "lions make leopards tame," which gives the key to his whole character. It shows us the man of artistic fancy and pompous eloquence with a natural shunning of action. He is satisfied with the eloquence of his command, put up with its defiance, and then proceeds to fix up the day for the combat. These are strong indications to his irresolute and impulsive nature. Bolingbroke, on the other hand, appears from the very first scene as a strong-willed man of action. His ambition is to usurp the crown and he proceeds cautiously but determinedly to that end. The scene brings into prominence his diplomacy, his ambition, his determination, his strength of character and his courage.

V. NOTES AND EXPLANATIONS

Note—Throughout these notes and explanations the numbers indicated refer to the lines in the play.

1. *Time-honoured*—old and hence worthy of respect. This phrase gives the impression that John of Gaunt, the Duke of Lancaster, is an old man. Although Shakespeare represents him as a very old man, he was in fact 58 and his brother Duke of York 57.

2. *Oath and bond*—bond or surety: Bolingbroke's father, John of Gaunt, and Aumerle had stood sureties on oath that Bolingbroke would maintain the peace and would appear before the king to prove the charges against Mowbray.

3. *Hereford*—In old copies it was written as Herford and pronounced with two syllables. He got the title of Hereford because he was married to the daughter and co-heiress of Humphery de Bohun, the last earl of Hereford.

4. *The boisterous late appeal*—The violent charge of treason or the accusation lately made. This charge had been levelled against Norfolk by Bolingbroke six weeks before the opening of the play.

5. *Our leisure*—the king is very much conscious of his royal superiority and always speaks of himself in the plural as 'we' and 'ourselves', etc.

18. *High-stomached*—proud and haughty. Stomach stands for warlike disposition or pride and arrogance in this context.

19. **Expl.** *In rage deaf......as fire*—when they are angry they are both as deaf to words of advice or admonition as the sea, and they are hasty in their dispositions as the fire.

27. *To appel each other*—apparently this is not a correct statement because only one of them, Hereford has appealed against Mowbray.

31—33. *Note*: Bolingbroke hastens to mention the motives of his appeal first of all in order to show that he is not the flatterer as Richard had just accused.

39—42. **Expl.** *Thou art......in it fly*—Bolingbroke calls Mowbray a treacherous and disloyal subject, and a hateful wretch. On account of his high birth he should have been something better than a traitor and a wretch, but on account of his wicked deeds he is unworthy to live. Treachery in such a great person appears all the more odious by contrast with his high birth even as the cloud appears all the darker by contrast with the clear sky across which it runs. Treachery is compared to the clouds and high birth to the fair sky.

43. *To aggravate the note*—*Note* means stigma (a blot) or disgrace. It was a custom among the Romans to inflict public disgrace by putting down a mark in the roll of citizens against the name of any person who was found grossly guilty. Hence, it means to increase the dishonour.

47. *Accuse my zeal*—call in question my earnestness.

65. *Inhabitable*—Un-inhabitable waste land which is not fit for habitation. It has a negative meaning, though in modern English it would mean, a place fit for habitation.

69. *I throw my gage*—I throw my glove as a symbol of challenge. It was a custom in the Middle Ages that when a quarrel arose which was to be settled at the point of the sword, one person threw his glove as a symbol of challenge which the other picked up, showing that he accepted it. 'To throw down the gauntlet' is an idiomatic expression for holding out a challenge.

72. *To except*—to take exception to, to object to, or find an excuse in. Mowbray says that respect for Bolingbroke as the relative of the king prevents him from fighting with him or making good his charges, lest he might appear to show disrespect to the king. Bolingbroke asserts that Mowbray is taking shelter behind false excuses and that he is hesitating because he is really afraid of fighting out the issue.

78. *By that sword I swear*—He swears by the sword which he received from the king when he was knighted. The allusion is to the ceremony of knighthood. The person who was going to be knighted knelt before the King, who touched the flat side of his sword upon his shoulder, saying, "Rise up, Sir so and so."

80. *In any fair degree*—to any length which is consistent with the dignity of a knight.

88. *Noble*—a coin worth 6*s*. 8*d*.

93. *These eighteen years*—From 1399 backwards the period counts from 1381 when the peasants' revolt occurred under Wat Tyler. From that time there was a struggle between the king and the barons, which ended in giving full powers to the king.

100. *The Duke of Gloucester*—Thomas of Woodstock, the youngest son of Edward III. He died at Calais in 1397, a year before, when he was in the custody of Mowbray. It is not certain whether he was murdered, but the blame of his death was shared by Mowbray and Richard. Shakespeare makes the fall of Richard dependent on his complicity in this crime. Hence, Bolingbroke is made to emphasize this charge more than the other two, on which he simply touches.

104—107. **Expl.** *Which blood, like...chastisement*—In these lines there is a reference to the story of Cain and Abel given in the Bible (Genesis, IV : 10). Abel was murdered by his elder brother Cain for which the latter was punished by the Lord. Bolingbroke tells Mowbray that he is the avenger of Gloucester's death. The blood of Gloucester, like that of the murdered Abel, cries to him from the silent ground where he lies buried for unrelenting justice and severe punishment of the murderers.

116. **Note.** *Were he my......kingdom's heir*—There is a dramatic irony in these words. The audience of Shakespeare knew, as the reader knows, that Bolingbroke is going to be the heir to his throne, although legally Roger Mortimer had been declared as the heir because Richard had no children. Bolingbroke came next in the line. These words are spoken by Richard for the sake of emphasis, meaning 'even if he were the heir to my throne'.

130. **Expl.** *Upon remainder... ..account*—the rest of the money was a part payment to me of the heavy debt which the king had incurred from me. Richard's first wife had died in 1394 and he sent Mowbray and the Duke of Aumerle to arrange for a marriage between him and Isabel, daughter of Charles VI, who appears as the Queen in this play. The marriage took place in 1396. Isabel was merely a child of ten years, and the marriage was only designed to bring about a truce between France and England. The trip to France cost three hundred thousand (300,000) marks. Hence Mowbray speaks of a dear account *i.e.*, a heavy debt.

134. **Expl.** *Neglected my sworn duty*—These words imply more than one meaning. Either it means that (1) Mowbray neglected his duty in obeying the orders of the king to make away secretly with Gloucester, or (2) that he did not take the proper precautions for the safety of the prisoner (the Duke of Gloucester) put under his charge. In both cases the complicity of the king in the crime is sufficiently clear. Hence, Richard is very anxious to cut short the discussion.

155. **Note.** *Deep malice makes too deep incision*—The

metaphor is taken from the ancient practice of letting the blood of the patient in certain diseases.

153—157. **Expl.** *Let's purge this......to bleed*—These lines are addressed by Richard to the two challengers, Bolingbroke and Mowbray. He calls upon them to make peace and part as friends. He asks them to make up their differences without bloodshed. Using a metaphor drawn from an old medical practice, he says that though he is no doctor yet he suggests that they should cure their disease of anger without bleeding A deep-seated disease like theirs would require too deep an incision or surgical operation.

Besides, the time was not favourable for bleeding. *Letting blood* has a double meaning here *i.e.*, bleeding in the medical sense, and shedding blood in a combat. Richard says, "it was customary for our forefathers to be bled periodically in Spring and in Autumn.

167—168. **Expl.** *But my fair name......my grave*—My name will continue to live upon my tomb in spite of my death. There is an inversion in these lines which was necessitated by the keeping of rhyme.

174. *Lions make leopards tame*—As Malone points out the crest of arms of the Duke of Norfolk (Mowbray) was a golden leopard. Lions refers to the lions shown on the royal arms of the King of England. The expression can also mean that just as the leopard is no match for the lion, so you two must submit before the superior will of the king.

176—179. **Expl.** *My dear dear lord......painted clay*—Richard had ordered Mowbray to throw down the glove, but he refuses by saying that the king could command his life but not his honour. A man's fair reputation or unsullied honour is his most valuable possession in life, in the absence of which a man is no better than common clay or earth, however, beautified it may be. Honour is the soul of man without which he is but the gross material body, however, beautiful.

196—205. The whole character of Richard is revealed in these lines. His weakness, and lack of strong will is

particularly evident and it brings about his ultimate fall. When he finds both the parties strong in the stand they have taken, he yields in action, though he tries to rule over them in words. He makes a show of his royal power but he knows in his heart that he cannot assert himself. He fears to offend Bolingbroke. These lines foreshadow the weakness of the king evident throughout the play.

SCENE II

I. A BRIEF SUMMARY OF THE SCENE

In this short scene we are given a conversation between John of Gaunt and the widow of the Duke of Gloucester. She wishes that the murderer of her husband should be punished. The widowed Duchess, by a twofold appeal to his brotherly love and his instinct of self-preservation, tries to goad him on to take the revenge. But her appeals go in vain, for Gaunt leaves the task to God, first because the king whose duty it is to punish those responsible for the crime is himself the offender, Mowbray being merely an agent, and secondly, because the punishment in such a case rests with God, as the king is the murderer. Gaunt would never think for a moment to raise his little finger against viceregent of God on earth. The Duchess then parts from him and goes to Plashy and Gaunt goes to Caventry to watch the combat between Hereford and Norfolk.

II. HISTORICAL BASIS OF THE SCENE

There is slender historical material on which this scene is based. The only historical fact is that the Duke of Gloucester was murdered and that there was a strong suspicion that King Richard had a hand in it. The rest of it is devised for the purposes of art without which the story would lose its dramatic value and be reduced to a dry account of historical events. Its dramatic significance is given below.

III. DEVIATIONS FROM HISTORY

The meeting of the widowed Duchess with John of

Gaunt making fervent appeals to avenge her husband's murder has no basis in history. It is the humanising touch given to the narrative. She bids her last farewel to Gaunt in the last few lines (70—74) of the scene and tells him that he would find the bare, unplastered walls at Plashy when he comes next to it *i.e.*, she would be dead on account of her terrible grief. As a matter of fact she did not die at Plashy but at Barking Abbey, which is mentioned by Hollinshed. In such minor details Shakespeare usually takes liberty with the historical material at his disposal.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

Although this short scene does not occupy any important position in the play, yet it has a lot of dramatic significance. First, this scence fills the gap between Scene I—the scene of the quarrel (which took place in April)—and Scene III, the scene of the Combat (which occurred in September), thus giving us a sense of the interval between the two scenes. If it were not for this intervening scene of a woman's poignant grief for her murdered husband—an effective human touch—the two scenes (1 and 3) of ceremonious chivalry with their noise and bombast would become monotonous. This scene comes as a break in the monotony of the two bombastic scenes. By its human touches of grief, pathos and a sense of revenge, it offers a pleasing contrast to the atmosphere of conventional chivalry. Also, it throws additional weight on the shoulders of Richard for his complicity in the murder of Gloucester and sets the tragedy in motion. Finally, there is a reference in this scene to the Mediaeval belief in the Divine Right of Kings and the sanctity (*i.e.*, sacredness) of the King's office, which is chiefly responsible for Richard's despotism and his downfall.

V. NOTES AND EXPLANATIONS

11. *Edwards seven sons......blood axe*—**Note**—Edward III had the following seven sons :—Edward the Black Prince (Richard's father), William of Hatfield (who died young), John of Gaunt, Lionel, Duke of Clarence, Edmund Langley,

Duke of York, William of Windsor (who also died young) and Thomas of Woodstock, Duke of Gloucester. **Expl.** The widowed Duchess of Gloucester tries to provoke Gaunt by appealing to his brotherly instincts. Of the seven sons of Edward III, two were alive (including) Gaunt, four had died natural deaths, and one, the Duke of Gloucester was murdered. The Duchess uses two metaphors in these lines, comparing Edward's sons to 'vials' or vessels filled with Edward's sacred blood and branches of one fair tree respectively. The fact that some of them have died a natural death is expressed by two metaphors, *viz.*, that some of the vials have been dried in the ordinary course of nature and some of the branches cut by the fates. But her husband, the Duke of Gloucester, has died a violent death like a vial full of royal blood broken to pieces and like a green, luxuriant branch cut off in its prime by traitors and murderers. *Destinies* refers to the three fates of Greek mythology—Clotho, who span the thread of life ; Lechesis, who determined the length of the web, *i.e.*, of life ; Atropos, who cut the web with her shears *i.e.*, ended the life.

17—21. In these lines both the metaphors are simultaneously continued. In line 19 the metaphor of the vials is referred to and in line 20 the metaphor of the branches.

37—41. **Expl.** *God's is the quarrel......His Minister*—Gaunt's reply to the Duchess clearly expresses the belief in the Divine Right of Kings who so strongly occupied the minds of the people in the Middle Ages. (Even the Duke of York entertains such feelings). As the king was duly annointed with the holy oil at the time of his coronation in the Church, he was regarded as the viceregent of God, *i.e.*, the deputy on earth. Thus, his person was regarded as sacred. Even if he commits a murder, as Richard has done, it is for God, his master, to punish him, not for his humble subjects So Gaunt is not prepared to raise his hand in vengeance against the king.

46. *Cousin*—Duchess of Gloucester was doubly related to Hereford—firstly he was her nephew as son of John of Gaunt, secondly, he was her brother-in-law, as having married her sister, Eleanor Bohun.

58. **Expl.** *Grief boundeth......weight*—The Duchess puts in a word of apology for saying, "one word more" after having said so much. Sorrow repeats itself not because it is light like tennis-balls, but because it is heavy. Grief rebounds like a tennis-ball, but for a different reason : the former does so because it is light, the latter because it is heavy.

74. The Duchess does not appear in the play again. She has failed to provoke Gaunt but she has succeeded in alienating the sympathies of the audience, and of the readers, from Richard who stands as a cosharer in the guilt.

SCENE III

I. A BRIEF SUMMARY OF THE SCENE

The two dukes entered fully armed in the lists at Coventry before the king and the nobles on the appointed day. The combatants went through the formalities of the combat and each of them maintained the justice of his cause on pain of death and then the trumpet sounded for the beginning of the combat. But before the combatants attacked each other the king threw down his warder and suddenly ordered that the combat should be stopped and announced that he would give judgement on so weighty a matter after consulting his council. Then the king retired with his council and after a long time, pronounced decree upon them, *viz.*, that Bolingbroke was banished for ten years and Mowbray for life. Bolingbroke, inwardly resenting the punishment affected a royal submission, while Mowbray loudly complained of the undue severity of his sentence. Richard then, in order to ensure his safety, made them swear that they will not meet for purposes of conspiracy during their exile. After Mowbray's departure, apparently out of regard for his uncle's feelings but really out of sheer timidity, he reduced Bolingbroke's sentence to six years. Bolingbroke went out as a wanderer into the wide world with great reluctance of mind.

II. HISTORICAL BASIS OF THE SCENE

Hollinshed supplied the following material of history to Shakespeare a synopsis of which is given below :—

At the appointed time the king came to the place of combat where the two dukes were ready. The king ordered that a big scaffold or theatre be erected. The Sunday before the day for the combat the Duke of Hereford came to the king to take leave of him. A day before the fixed date the Duke of Norfolk also came to the court to take leave of the king. The Duke of Aumerle being the High Constable of England, and the Duke of Surrey the Marshal, placed themselves between them. They were fully armed and had a large number of armed men with them so that nothing untoward should happen. At the appointed hour the Duke of Hereford came riding on a white horse and entered the barrier of the lists. The Constable and the Marshal came to the barrier and asked him who he was. He answered, "I am Henry of Lancaster, Duke of Hereford who has come here to do my best against Thomas Mowbray, Duke of Norfolk, as a traitor unto God, the king, his realm and me." Thereupon he was allowed to enter the lists. He took his seat in a chair waiting for his adversary.

Soon after, King Richard came with his peers. He had ten thousand armed men to ward off any possible quarrel between his nobles. It was then announced that no one should enter the lists or touch any of the two combatants (fighters) on pain of death. The herald then cried, "Behold here Henry of Lancaster, Duke of Hereford, appellant who has entered into the lists to do his duty against Mowbray, Duke of Norfolk, defendant, upon pain to be found false and recreant."

The Duke of Norfolk said on oath before the Constable and the Marshal that his quarrel was just and true, and prayed that "God aid him that hath the right." Then he took his seat in a chair. The Lord Marshal then inspected their spears whether they were of equal length. He gave one to Hereford and the other to the Duke of Norfolk

and asked them to mount their horses and begin the combat.

The Duke of Hereford quickly mounted and spurred on his horse six or seven paces towards his enemy. The Duke of Norfolk was not yet fully prepared, when suddenly the herald sounded the word "Ho, ho" (*i.e.*, stop the combat). The king ordered that their spears be taken from them and commanded them to repair to their chairs. The king was closeted with his council for full two hours. Finally when he came out John Bushie, the king's Secretary read out the sentence, that Henry Duke of Hereford should within 15 days depart out of the kingdom and not to return before the expiry of ten years on pain of death; and that Thomas Mowbray should never return again into England because he had sown sedition in the country by his words, nor should he approach the boundaries upon pain of death; that the king shall get the profits of his lands till the amounts are made up which he had taken from the king's treasury for the garrisons at Calais.

When the judgement had been read out the king summoned both of them and asked them to swear that they would never meet each other, nor keep company in any foreign land. Both took this oath and went their ways. The Duke of Norfolk departed sorrowfully not expecting such a hard sentence and went away to Almaine and then to Venice in Italy. The Duke of Hereford took his leave at Eltham, who reduced his sentence there by four years. He then went away to France. Very large crowds went to bid goodbye to the Duke of Hereford before he took to sea. They lamented and bewailed his departure. They felt that the only shield and defence of England had been thrown away.

III. DEVIATIONS FROM HISTORY

Shakespeare takes liberty with the historical material in some minor details in this scene. For example, he shows the Duke of Norfolk as forty years of age, while actually he was a little above thirty. In lines 159—160 the duke

pleads to the king :

"The language I have learn'd these forty years
My native English, now I must forego."

Again, in the next two lines he laments that since he does not know any foreign language his tongue will be of no use to him :—

"And now my tongue's use is to me no more
Than an unstringed vial or a harp."

But the fact is that the Duke of Norfolk had been the Governor of Calais and had arranged the marriage of Isabel with King Richard. He had been entrusted with a mission to Germany.

Hence, it is certain that he knew the French language at least, if not the German. Again, the oath which Richard asks them to take (lines 183—190) has no basis in history. It has a great dramatic significance, no doubt, that the king felt uneasy of their possible alliance.

Finally, John of Gaunt agrees to the banishment of his son in the council (lines 240—247) There is no authority for this self-inflicted torture and ready acquiescence (agreement) on the part of the old duke.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This scene has an atmosphere of mediaeval chivalry and kinghthood with all the rites and ceremonies connected with them. It is marked by a careful observance of all those formalities which had to be gone through before the combat.

The scene also marks the progress of the action, *viz.*, the conflict between Richard and Bolingbroke in one of the earlier stages when it is yet disguised, though nonetheless it is felt by the parties concerned.

Finally, the scene has thrown a flood of light on the chief characters. It brings out the contrast between Richard and Bolingbroke. It illustrates clearly that in the character of Richard is combined an impulsive weakness with a political cunning of a lower order. He suddenly stops the

combat no sooner than the trumpet is sounded and sends the combatants into exile, which shows at once his indecision and his cunning. Contrasted to him stands the strong man Bolingbroke, the man of inordinate ambition, subtle diplomacy and strong resolution. His setting himself up as the avenger of Gloucester's murder, and his constantly harping upon that crime, his show of loyal submission to the orders of the king and his immense popularity with the common people—all these show that he is a very deep man with a single aim and a strong determination.

V. NOTES AND EXPLANATIONS

9—10. When a combat was to take place to vindicate (prove) the justice of one's cause the kinghts were formally asked to pronounce their names when entering the lists of combatants. They were also asked to take an oath very solemnly so that the knight who took a false oath may be defeated by the curse of God.

11. He is being asked the question "Who thou art," for various reasons. Firstly, it is a formal declaration of the names of the combatants (fighters); secondly, the face of the knight is covered by his helmet and he may not be recognised from his crest; thirdly, a knight was not bound to fight with anybody inferior to him in rank.

20. *My succeeding issue* means that if he is defeated his sons and grandsons would forfeit their property.

28. *Plated*—wearing a plate armour which was much stronger than the chain armour to defend the fighter from the attack by a lance.

42. *On pain of death*—the penalty of death will be inflicted on any one who disobeys the order.

49. *A long and weary pilgrimage*—like those who are going on a pilgrimage to Jerusalem or any holy shrine. Bolingbroke is here unconsciously saying a thing which proved true, for he went on a pilgrimage to Jerusalem in 1390.

84. *St. George*—the Patron Saint of England.

90. *Enfranchisement*—release.

93—96. The rhyme gives the idea of leavetaking.

118. *Warder*—the staff held by the king in his capacity as the umpire of the contest. When the king threw down this staff the combat must stop.

129—138. **Expl.** *And for we......our kindred's blood*—Although these lines are addressed to both the combatants yet they are really meant for Bolingbroke of whose ambition and rivalry Richard is very much afraid. This would explain why Richard passed the sentence of banishing them from his kingdom. He believes that their pride, lofty as the high-fling eagle itself, arising from their limitless ambition combined with their jealousy and hatred for each other has brought them the point of breaking peace and order which was established recently in England. This peace, which is as gentle as the sleep of a child will be altogether destroyed and scared away from the country, by civil war with its noise and bloodshed. They are banished in order to save the country from the horrors of a civil war.

Infant breath—the peace that the country has enjoyed is compared with child as regards the shortness of the life it has enjoyed on earth. The underlying thought is that England has not long enjoyed peace. A compromise between Richard and the Lords Appellant at home and a truce with France abroad being made in 1389; there was peace in England, internal and external, between 1389 and 1397.

148. With Mowbray we begin to wonder why a heavier sentence is passed on him than on Bolingbroke, although he (Mowbray) was the friend of Richard. It has been suggested that the reason was that the scheme of banishment was really aimed at Bolingbroke, and Mowbray was only a scape-goat

167. *Doubly porticullised*—Porticullis means a door that can slide up and down in the grooves in the gate of a castle. The lips and the teeth are conceived as the double porticullis in which the tongue is shut up.

179. *Lay on our royal sword*—when the person who swore placed his hand on the handle of the sword, it formed

a cross with the blade. Thus, it assumed a religious significance that one is swearing by the cross, which is a symbol of Christ's death.

204—205. *But what thou......shall rue*—Mowbray seems to smell the foul designs of Bolingbroke. He anticipates trouble from him for which the king will have to repent.

208—210. Shakespeare makes a departure from historical facts here. Actually the remission in the sentence of Bolinbroke's exile was made by Richard at Eltham in Kent. Richard has caught the hint given by Norfolk in line 205, and also, the public was much annoyed at this sentence. Richard was afraid of all this and reduced the sentence, rather than for the grief of Gaunt.

230. *Wo Wrinkle*—time was represented as an old wayfarer. So the phrase means that you cannot stop those wrinkles which time produces on the foreheads of men as it moves along on its course.

234. *A party verdict gave*—you agree to this sentence of banishment, as you gave your opinion in the council.

255. *I have too few...of you*—these words give an insight into his character. He is a man of few words but possesses an iron determination. He is not sentimental and a loose talker. Under a similar situation a man like Richard would have waned poetic or felt strongly against his father for being a party to his banishment in the council. But Bolingbroke does nothing of the kind.

265. **Expl.** *The sullen passage......home return*—Gaunt tries to reconcile his son Bolingbroke to his banishment by all manner of arguments. This is one of those reasons. He asks his son to look upon his tiresome exile as something that will by contrast make his return home all the more delightful just as the gold leaf makes the gem that is set in it all the more beautiful by contrast. Exile is compared with the gold leaf and his return to his home with the gem.

Foil—gold or silver leaf under precious stone to enhance its beauty by contrast, hence a set-off.

271. **Expl.** *Must I not journeyman to grief*—Although

his father gives him consolation, yet for all this Bolingbroke felt extremely either about his exile. He says that his travels in foreign countries during his banishment will be like a tedious apprenticeship to a master to whom he is bound for a certain fixed period of time for learning that trade. At the end of his exile when he gets his release he will have nothing better to be proud of than that he has served his time as a day-labourer to sorrow. He compares the term of his exile to the tedious period of apprenticeship served by a person who is bound to a master to learn a trade for a fixed period at the end of which he obtains his release in order to set up an independent business of his own.

300—303. **Expl.** *O, no, the..... not the sore*—Bolingbroke replies to his father and points out the uselessness of trying to lessen his sorrow by thinking of pleasures which do not exist. He says that on the contrary, the conception of a good thing which one does not possess makes one feel more keenly the evil that one has to endure. The cruel tooth of grief never makes the wound so bad as when it bites but it does not cure that wound by pricking it with a lance, Bolingbroke means to say that there are some sores which cure themselves when in the most painful condition, but he points out that his sorrow is not of this kind. *Lanceth* means to prick or cut open with a lancet. It is a surgical term.

SCENE IV

I. A BRIEF SUMMARY OF THE SCENE

After the banishment of Bolingbroke Richard felt a little secure for the time being. But he enquires of Aumerle how Bolingbroke behaved at parting and hinted that he would never return home from exile. He also felt uneasy at Bolingbroke's courting of the common people and his popularity with them. For the time being he dismisses these thoughts and turns to matters of more immediate concern, *viz.*, the rebellion in Ireland and the most effective method of coping with it. The king intends

to go to Ireland personally and as his treasury is almost empty (on account of spending too much on merry making) he proposes to meet the expenses of the Irish wars by farming out the revenues of the kingdom as well as raising forced loans. When he comes to know that Gaunt is seriously ill he welcomes the news and wishes him a speedy death so that he may be able to seize his estate and utilise its revenues for meeting the expenses of the Irish wars.

II. HISTORICAL BASIS OF THE SCENE

The following brief account in Hollinshed supplied the material to Shakespeare for this scene.

By this time the king had been informed that the wild Irish rebels were destroying the towns and villages in the English domain and had killed many of the soldiers which lay there in garrison for the defence of that country. The king therefore decided to make a voyage there and made preparation to sail during the spring.

III. DEVIATIONS FROM HISTORY

This being a purely historical event there was little scope for the dramatist to make any departures from the historical facts. Hence, there is no deviation worth the name in this scene.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This scene has a twofold dramatic importance ; firstly, to advance the plot slightly, and secondly to throw more light on the character of Richard. It tells us how Richard proceeds to Ireland to suppress the Irish rebellion. This situation is fraught with the gravest consequences, for it is likely to give Bolingbroke the opportunity of his life, *viz.*, to seize the throne during the absence of Richard. In addition to this, the scene exposes Richard's weakness and his low character, for example, he gives vent to his ill-suppressed joy at Bolingbroke's exile, his evil kind of doubts about the ending of the period of banishment, his

wanton determination to farm out the revenues of the kingdom and issue blank charters. All this shows that he is a weak, selfish, irresponsible ruler with a certain amount of low cunning in private life. His prayer for Gaunt's speedy death in order that he may fill up his treasury with the money thus robbed shows the height of meanness in a character which is not always mean. Richard's jealousy of Bolinbroke's growing popularity brings the conflict between the two to the foreground.

V. NOTES & EXPLANATIONS

1. *We did observe*—It shows that the king has already been talking to Bagot and Green about Bolingbroke. Line 24th also shows this.

20. *Doubt*—It is doubtful. Richard makes a veiled hint that he will not allow Bolingbroke to return at all.

23-30. **Expl**. *Ourself and Bushy......with him*—Richard hates as well as feels jealous of the popularity of Bolingbroke. He says that he and his favourites Bushy, Bagot and Green noticed his attempt, at hunting popularity, how he tried to win the hearts of the common people by his humanity and courtesy, also noted how respectful and considerate he was towards the unworthy crowds, trying to capture their affections with the cunning art of sweet smiles and philosophic resignation to his lot as though he wished to take away their love from Richard and carry it into exile with himself. These lines show Richard's jealousy of Bolingbroke's growing popularity and his great contempt for the common people.

31—36. **Expl**. *Off goes his......degree in hope*—Richard gives examples in these lines of how Bolingbroke showed great courtesy to the common people. He took off his cap to a humble oyster woman (a mere fisher woman) and how he bowed low to cart-driver in return for their salutations as if he were the next heir to the throne and as if the hopes of the people were focussed on him after the king. There is a dramatic irony in these words, for Bolingbroke really becomes the next heir to the throne. But Richard utters these words unconsciously.

In reversion is a legal term which means the return of property to the original granter at the end of a period for which the lease has been granted, or on the death of the person to whom it has been leased. Shakespeare was very fond of using legal terms with very great accuracy, and this has led some people to think that in the early period of his life he was employed in an attorney's office.

43—44. There is a reference in these lines to the reckless extravagance of Richard. His so-called liberal largess (or liberal gifts) is another name for giving too much money to his favourites.

45. *To farm our royal realm*--It means that the king has divided the lands of his kingdom among four of his nobles, *viz.*, Bushy, Bagot, Green and Scroop who would give him fixed monthly sums and they would be free to get as much income as they liked. Evidently it was a cruel system of exploitation.

48. *Blank charters*—The king's officers forced some rich men to sign and seal blank papers on which the sums of money which they would be required to pay to the king were entered afterwards. It was just like signing a blank cheque on which the person simply signs and leaves the amount blank which the recipient will fill up afterwards as much as he likes.

ACT II—SCENE I

I. BRIEF SUMMARY OF THE SCENE

This scene shows Gaunt in his last moments, burning with patriotic zeal and delivering inspiring speeches on the greatness of England. He laments that his country has been dragged so low by Richard. The king is called to his death-bed and is to rebuked for his many acts of misrule, including Gloucester's murder. But Richard is past all cures and dismisses these lofty rebukes as the irrelevant talk of a mad man, who would have been put to death if he were not his uncle. Gaunt is carried off by his servants to die soon after and as Richard hears the news of his

death issues orders to seize all his estates and the revenues, violating all rules and sacred rights of inheritance. He intends to utilise all this money to meet the expenses of the Irish wars. He does not even listen to the admonitions of his uncle York. Richard announces that he intends to go to Ireland on the next day and appoints his uncle York as the Lord-Governor of England in his absence. Richard loses the sympathy of the nobles by making attacks on their rights of inheritance and by his favouritism and other misdeeds. These powerful nobles under the leadership of Northumberland hasten to join Bolingbroke who is waiting for the departure of Richard to land at Ravespurgh.

II. HISTORICAL BASIS OF THE SCENE

The following facts of history are mentioned by Hollinshed which are utilized by Shakespeare: The Duke of Lancaster breathed his last. His death gave occasion for increasing more hatred in the minds of the people towards the king, because he seized all his property and received all the rents and revenues of his lands which were now the right of the Duke of Hereford to receive by the law of inheritance. He revoked his letters patent which he had granted to him before and he disallowed him to pass on his rights to his descendents. From all these acts it was quite evident that the king meant to undo Gaunt and the Duke of Hereford.

This hard dealing was much disliked by all the nobles, but especially by the Duke of York, who before this time had borne things with a patient mind, though he had deeply felt the death of his brother, the Duke of Gloucester, and the banishment of his nephew, the Duke of Hereford. But now he perceived that Richard cared neither for law, nor for justice and equity. He therefore decided to go to a place of retirement with his son, the Duke of Aumerle. He went to his house at Langlie.

In the meantime the King departed toward Bristow and from thence passed into Ireland, leaving the Queen with her train at Windsor. He appointed his Lieutenant

General in his absence the Duke of York. Finally, in the month of April he set forward from Windsor, took shipping at Milford and with two hundred ships and a strong force of men and arms he sailed away to Ireland.

The noblemen, magistrates and common people perceiving how the former state of wealth was being ruined, held deliberations and decided to invite the Duke of Hereford, whom they now called Duke of Lancaster (*i.e.*, his father's title being devolved on him). They asked him to come to England with all speed, promising him all their aid, power and help to dethrone Richard who was found unfit to govern the realm. He, therefore, being thus called upon by messengers and letters from his friends and especially by the archbishop of Canterbury who had been removed from his seat by Richard. Therefore ships were got ready at a French port called Port de Blanc. Bolingbroke took to sea with the archbishop of Canterbury and several of the noblemen and courtiers who had flocked to him. Some writers say that he was furnished with 3000 men of war and had eight well-furnished ships. Others mention that he did not land straight away but showed himself sometimes at one place and sometimes at another to see if the people would resist him or receive him in a friendly way.

III. DEVIATIONS FROM HISTORY

The picture of John of Gaunt making high-flown patriotic speeches has very little basis in history. The speech put into the mouth of the dying Gaunt is one of the highest expressions of English patriotism. Shakespeare paints him as a selfless patriot worshipping his native land and ready to die for it. But the evidence of history is against it. John of Gaunt in real life was a selfish schemer and an unpopular administrator. Shakespeare's object in making him so noble a patriot is to bring home the sense of contrast with Richard and he wants to emphasise the entire absence of patriotism in the latter. Thus, it creates a favourable atmosphere for Gaunt and for Bolingbroke. Further, Gaunt is represented as an old man in the last stage of infirmity, though as a

matter of fact he was only 59 at the time of his death. Also, there is no historical evidence for the meeting between Richard and Gaunt at the time of his death.

There is also another deviation from history in this scene. Shakespeare makes Bolingbroke as the only surviving son of John of Gaunt. which is not true to history. *e.g.* in line 86, Gaunt says, Since thou dost seek to kill my name in me, that is, by banishing the Duke of Hereford Richard has finished the name and title of the Duke of Lancaster. The fact is that though Bolingbroke was his eldest son by his first wife, Blanche of Lancaster. Gaunt was thrice married and had many other sons beside Bolingbroke.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

There being no historical basis for the meeting between Richard and Gaunt, Shakespeare invents this interview for a certain dramatic purpose. He wants to emphasise Richard's utter lack of patriotism by contrasting it with the pure and selfless patriotism of Gaunt, and to enlist the reader's sympathy on the side of Gaunt's son, Bolingbroke. Gaunt's character as a patriot, which is an unhistorical picture, is purely Shakespeare's own creation. This scene serves further to emphasise Richard's acts of misgovernment, *e.g.* murder of Gloucester, farming out the lands of the kingdom, his favouritism, his tyrannies practised alike on the nobility and the common people, and above all, his utter selfish disregard of his subjects' welfare. All these acts betray his selfishness, tyranny, lack of political wisdom and patriotism. So much for characterisation. The scene also represents a rapid advance in the action, *viz.*, the impending departure of Richard for Ireland, Bolingbroke's landing and the nobles deserting Richard and going over to Bolingbroke, all of which prepare the way for Richard's dethronement.

V. NOTES & EXPLANATIONS

7—8. These two lines are rhymed because they contain something sententious (proverbial saying). In Shakespeare this is often the device adopted to show that a moral saying

or some rich experience of life is being communicated. Maxims and proverbial sayings naturally stick to the memory much better if they are put in a rhymed verse than otherwise.

10. *Glose*—to speak insincerely or in a flattering manner.

12—16. **Expl.** *The setting sun ....undeaf his ear*—Gaunt has sent for Richard in order to rebuke him for his misrule and to admonish him from his death-bed, and he hopes that it will have the desired effect. The things that come last are invariably the most effective, the advice that a man gives at his death carries greater weight than that which he gives earlier in his life. The setting sun and the dying sounds of music like the last taste of sweets which is the most pleasant because it comes last, linger longer in the memory than things that come earlier.

17—23. **Expl.** *No, it is stopp'd......base imitation*—York tries to dissuade Gaunt from rebuking Richard by saying that his words will be thrown away on him for he is accustomed to hear sweeter things such as words of flattery which please even the wise men, or like the effect of sensuous poetry which never fails to appeal to the young-men, or the rumours of Italian styles and fashions which the Englishmen blindly copy because they have no originality of their own. All new-fangled follies that come into fashion anywhere, however mean, are at once reported to him and adapted by him. *Note*: The reference to Italian fashions being copied in England is an anachronism (*i.e.* a thing not to be found in the period to which the play belongs). It was an Elizabethan practice of Shakespeare's own days. Italy was the land of fashionable culture and so the imitation of Italian fashions by the Elizabethan knights and noblemen was a common subject of satire with the dramatists of those days. In Richard's days there was the influence of French fashions rather than Italian, on account of his marriage.

26. *Buzz'd*—a contemptuous word for whispered or talked about.

27—30. These lines are again rhymed because they express proverbial turns of thought.

33—39. **Expl.** *His rash fierce......preys upon itself*—this is almost a prophecy uttered by Gaunt about the future of Richard and the miseries in store for him. He makes use of four metaphors to describe in a moralising tone the miserable end of his rash way of living. Richard's furious and evil ways cannot last long, for a fierce flame is soon extinguished, a furious storm is soon over, though a gentle shower may linger, a hard ride soon tires out the rider and an overhasty meal chokes the eater. As the sea-bird cormorant is never satisfied with eating, similarly a man of shallow, frivolous nature like Richard is never satisfied with its round of pleasures, but getting tired of it soon grows weary of itself.

Light vanity means the frivolous type of spirit which cares only for the empty things ot life and then soon gets disgusted with itself.

40—55. These lines are an expression of Shakespeare's own high sense of patriotism and his pride in being an Englishman. It was quoted in a collection of the best verses compiled in 1600 but the authorship of these lines was attributed to Drayton.

45. *Little world*—the island of England is the miniature (small sized) picture of the whole universe.

46. *This precious stone*—as the precious stone is placed in gold or silver leaf for increasing its beauty by contrast, so England is placed by nature in the silver sea which has increased its beauty.

48. *Moat*—a deep and wide ditch filled with water and extending all round a castle to give protection from the enemy. In Gaunt's time all the castles and houses of the rich people were surrounded by moats. Hence, he makes this comparison.

53—56. **Expl.** *Renounced for their......Mary's son*—the reference is to the crusades which had for thier object the recovery of Jerusalem especially for the place of Christ's crucifiction. England took part in these crusades and became famous in Palestine for her knightly valour and devotion to Christ.

Stubborn Jewry means Judea, the land of the Jews which was obstinate in rejecting Christ, the Saviour or deliverer of the world (according to the Christian belief). *Neptune* was the classical goddess of sea. Here it stands for the sea.

61. *Triumphant*—protecting England from the outside invaders but itself being beaten by the "rocky shore".

64. *Inky blots*—there is a contemptuous reference in these words to the blank charters given by Richard to Green, Bushy, Bagot and Scroop.

69. *Deal mildly*—this remark reveals the nature of York who is kind and easy-going. He attempts at removing any friction that may be present among the men and to make things smooth for everybody.

74. *Old Gaunt indeed, and Gaunt in being old*—the pun on the word "Gaunt" which runs for nearly 7 or 8 lines becomes a bit excessive and shows the earlier immature style of the playwright. But it serves a dramatic purpose. Shakespeare makes his characters relieve the tension of their feelings by making them jest often at their own expenses, in times of great emotional stress. On the same principle Shakespeare mingles comedy with tragedy, smiles with tears and humour with pathos in his plays. Very often as in this passage the jesting is a sign of deep bitterness felt at heart. Coleridge remarks that "on death-bed, there is a feeling which may make all things appear but as puns and equivocations (ambiguous words which conceal the truth). And a passion there is that carries off its own excess by plays on words as naturally, and therefore as appropriately to drama, as by gesticulations (signs made with the limbs), looks or tones".

93-94. *Now he that .....ill*—'God knows I see thee ill (in the double sense of seeing dimly, and of seeing Richard morally unwell) being myself ill to see (*i e.* to look on) and seeing ill (ill doing in thee)"—Marshall. Delius explains, "I am ill in myself to look upon, and therein ill that I see you ill," Steevens would omit "to see" as spoiling the metre and not improving the sense.

102. *Verge.*—It was a legal term meaning the extent

of the jurisdiction of the king's court, which was twelve miles in area.

103. *Waste.*—another legal term, meaning the damage done to the freehold by the tenant.

114. *Thy state of law*—his status as a landlord and being governed by the laws of the land. Since Richard has leased out lands he is now a landlord subject to the laws, but when he was only the king and not landlord he was above the laws.

126. *Like the pelican*—The pelican is a bird which according to the old fable feeds its young ones on its own blood by piercing its heart. Gaunt accuses Richard of the murder of Gloucester. Richard was young as compared to Gloucester and so he is accused of feeding himself on the blood of Gloucester.

145. *York* tries to play the part of the peace maker and points out that Gaunt loves Richard as much as he loves his son, Bolingbroke, but Richard misunderstands him and construes his meaning that "Gaunt loves you as much as Bolingbroke loves you" (*i.e.* not at all).

167-168. *Nor the prevention ......Marriage*—Bolingbroke's wife died in 1394. On his banishment he went to France and became engaged to a cousin of Charles VI who was the father of the queen of Richard. Richard persuaded Charles to have the match broken off.

171. *I am the last*—Gaunt makes an appeal to his heroic father and his own blood relationship with him. If anything could rouse the sense of shame in Richard this appeal was meant to rouse it. It is a fine piece of pathos.

177. *Accomplished with......hours*—furnished or equipped with as many years as you have passed *i.e.* of your age.

184-185. *O Richard ! ......between*—York is overpowered with grief otherwise he would not have made the comparison between the king and his father.

195-196. *Take Hereford's rights......rights*—If you take away Hereford's rights you would be taking away the

privileges of Time, because Time alone has the right to bestow the possessions of the father on the son.

203. *Sue his livery*—to apply to him for the delivery of his estate. When a tenant died the overlord took possession of his lands. The heir had then to show his claims in order to be given the lands which his father had. This was legally termed as suing his livery.

203. *Homage*—The tenant had to kneel down before the landlard, put his hands into his and profess that he would be his man *i.e.* his most obedient servant.

246. Stone points out that "large grants had been obtained from his Parliaments by Richard ; and the oppressive poll-tax—to which we may suppose Ross refers—caused the Commons' rebellion in 1381."

250. *Benevolences*—compulsory gifts. They were first received by Edward IV in 1473, although similar kind of forced loans had been obtained by earlier kings, such as Edward II and Richard II.

277. *Port le Blanc*—a small port on the coast of France. Whereas some authors record that Bolingbroke started his expedition against Richard from the port of Vannes, Shakespeare makes it Port le Blanc, which is also mentioned in Hollinshed.

296. *Ravenspurgh*—Ralfe gives the following history of this sea side town : "It was an important port at the mouth of the Humber, sheltered from the sea by the point now known as Spurn Head. In 1346 it had suffered so much from the inroads of the sea that the merchants residing there removed to Hull. The high tides of 1357 and subsequent years swept away nearly all that remained of the town. and but few vestiges of the ancient port could have been left at the time of Bolingbroke's landing. In 1471, Edward IV also landed here, after his brief exile in Holland."

SCENE II

I. A BRIEF SUMMARY OF THE SCENE

Richard goes to Ireland leaving the kingdom in the hands of the weak-kneed York and of his favourites. Most

of the lords desert the king in his absence and as a result of this the kingdom is entirely at the mercy of Bolingbroke, who is quick to take advantage of the situation. The frail, delicate Queen, full of tender love for her husband and seeing forces of ruin all around, is filled with a sadness which she cannot exactly define. Richard is on the verge of disaster. Just when the Queen is full of dark forebodings (*i.e.* gets vague hints of the evil to come) partly due to the absence of the king, news is brought that Bolingbroke has landed at Ravenspurgh and that the lords have gone over to him. So the nobles are fled, the commons are indifferent and the king is away, York, divided at heart and weak of will, feels helpless and tries to muster up men as best as he may. The king's favourites also feel that the position is pretty desperate.

II. HISTORICAL BASIS OF THE SCENE

After going about the coast for some time the Duke of Lancaster (Bolingbroke) and having made sure how the people were disposed towards him, landed about the beginning of July in Yorkshire at a place called Ravenspurgh, between Hull and Bridlington. Some writers say that there were not even three score of men with him. But he was so joyfully received by the nobility, the lords, knights and gentlemen of those parts that he found sufficient means to collect a large number of people who were willing to take his part. The first to come to him were the lords of Lincolnshire, and other adjoining counties.

III. DEVIATIONS FROM HISTORY

Shakespeare takes great liberty with historical facts in this scene which is thoroughly justifiable on artistic grounds. The Queen was a mere child of twelve at that time, but Shakespeare represents her throughout the play as a full-grown woman, in body, mind and character. She is the only female character worth the name in a play which lacks feminine interest. Shakespeare seeing that the feminine role, so essential to a drama, could not be played by a child of twelve, changed her into a full-

grown womanly figure. By her devotion to and love for her husband she throws light upon the more delicate and lovable qualities of Richard's character.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

The scene has a great dramatic significance and serves many purposes: Firstly, the Queen's sadness, vague and indefinable, is intended to prepare the audience for the ruin and disaster that follows. It gives us a distinct sense of imminent tragedy. So it creates an atmosphere. Secondly it introduces a touch of mystery by representing coming events as casting their shadows before. Thirdly, this vague mood of depression attributed to the Queen produces a dramatic effect, since the scene is so arranged as to harmonise with the events that follow. Fourthly, it throws light on the delicate, sensitive nature of the Queen which immediately reacts to the dangers around. A variety of causes combine to produce a general depression of spirits in her. Fifthly, Coleridge remarks that "the amiable part of Richard's character is brought full upon us by his queen's few words"—She says, "Yet I know no cause why I should welcome such a guest as grief, save bidding farewell to so sweet a guest, as my sweet Richard". Finally, this scene represents a turning point in the character delineation of Richard. From this point he makes a new appeal to the audience—from an object of hatred and condemnation he becomes an object of pity. As pointed out by Ransome in this scene Shakespeare begins the process of building up in his audience a new feeling of pity for the king. The first step towards this is to excite our pity for the innocent Queen. In her mouth, he is sweet Richard.

V. NOTES AND EXPLANATIONS

14—24. **Expl.** *Each substance of.........what it is not*— Bushy tries to cheer up the drooping spirits of the queen with these words. He says that every real grief has many unreal imitations of itself, which are merely shadows without substance and which closely resemble the reality but which are unreal. The eyes of a sorrowful man being

blurred with tears break up one thing into many separate things and thus see many unreal causes of sorrow where only one really exists like specially-cut deceptive glasses. If we look into these glasses directly they show confused images but if we see sideways they show a distinct form. So Bushy says that as the queen is wrongly viewing the king's absence she is discovering many causes of sorrow which are imaginary. *Perspective* means a glass cut in such a manner as to produce an optical illusion when we look through it. It was also an Elizabethan term for any sort of puzzle which deceived the eye.

38. *'Tis in reversion that I do possess*—Mason gives the following explanation of this: "As the grief the queen felt was for some event which had not yet come to pass, or at least not yet come to her knowledge, she expresses this by saying that the grief which she then actually possessed was still *in reversion*, as she had no right to feel the grief until the event should happen which was to occasion it."

SCENE III

I. A BRIEF SUMMARY OF THE SCENE

Bolingbroke has landed and marches south along with Northumberland and the forces to meet York who holds Berkley Castle. As he advances his forces go on swelling in numbers, and he is joined by Northumberland's son Harry Percy and also by Ross Willoughby. Greetings have scarcely been exchanged between Bolingbroke and the lords when Berkley, deputed by York, Richard's substitute, comes to demand the reasons for Bolingbroke's armed rebellion. York quickly follows and putting on an air of sternness soundly rebukes Bolingbroke for his rebellion and treachery. Bolingbroke appears to him by declaring that he is no rebel and that his sole intention in coming back to England is to claim his legal rights of which he has been unjustly deprived. York, powerless to meet the situation, practically submits to the invaders and agrees to remain neutral; he is next compelled to accompany them

to Bristol Castle held by the king's favourites 'the caterpillars of the commonwealth' whom Bolingbroke is determined to weed out.

II. HISTORICAL BASIS OF THE SCENE

When Bolingbroke came into Doncaster, the Earl of Northumberland and his son Sir Henry Percy, along with the Earl of Westmoreland came to meet him. He swore before these lords that he had come into England only to demand the lands that had come to his share by inheritance and in the right of his wife. Moreover, he agreed to pay all the taxes imposed on him and that he would bring the king to good Government. Having now a big army about him he marched with all speed to Berkley. All the king's castles on the way surrendered to him. When the Duke of York came to know that his nephew, the Duke of Lancaster, had thus gathered an army he also collected a strong force. But nobody was willing to strike an arrow against the Duke of Lancaster or to offend him and his friends. The Duke of York therefore intended to meet the king on his return from Ireland and thus he stayed at Berkley Castle, till the Duke of Lancaster arrived there. When he found that he could not resist the power of the Duke of Lancaster he communed with him. He was accompanied by the bishop of Norwich, the lord Berkley, the lord Seymoor and others. The Duke of Lancaster was accompanied by Thomas. Arundale, the Archbishop of Canterbury, the Earls of Northumberland and Westmoreland and many other lords, knights and people. His numbers increased daily because those who were not willing to join were plundered by those who came. Hence some came for love and others for fear of being plundered if they did not come.

III. DEVIATONS FROM HISTORY

Shakespeare sticks to the main facts in this scene, but he makes a few minor departures from history. We find in this Henry Percy (Hotspur) meeting Bolingbroke for the first time at Gloucestershire and he also is represented as a

youth, younger in age than Bolingbroke. In actual fact, Hotspur was of the same age as Bolingbroke, and had taken part in the French wars along with Balingbroke. Again, it is mentioned in this scene that the Duke of Gaunt and the Duke of York had rescued the Black Prince in a battle in the French wars in the reign of Edward II. But there is no authority in history for this statement.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This scene carries forward the events of the plot very rapidly. Richard's cause is now lost. His kingdom lies completely at the mercy of his rival. Bolingbroke has the support both of the commoners and of the lords, he is practically welcomed as a deliverer. This scene also throws light on the character of Bolingbroke. He is shown as a courteous, shrewd and diplomatic person. He strikes at the opportune moment, wins over the lords and the common people by pretending merely to claim his rights of inheritance and wins prosperity, by marching against Richard's favourites who have made themselves odious to the country. By contrast the scene brings out Richard's weaknesses, his shortsightedness in being away from England at such a time and leaving it in the hands of a weakling and in having allowed his favourites too much license.

V. NOTES AND EXPLANATIONS

24. *To have learn'd*—Abbot points out that Elizabethan writers often used the perfect infinitive "after verbs of *hoping, intending* or verbs signifying that something *ought to have been done* but was not."

60—62. **Expl.** *All my treasury......recompense*—These are the words of gratitude uttered by Bolingbroke when Ross and Willoughby join and offer their services to him. He says that being a poor man at present the only wealth that he can fall back upon for rewarding their services is an expression of thanks. But he says that when he will grow richer he will be able to reward their services and their devotion in a more substantial form.

65—67. **Expl.** *Evermore thanks, the.........bounty*—Bolingbroke thanks Ross and Willoughby again saying that thanks are the only wealth which a poor man possesses and which he can bestow at present ; and so these thanks will stand for all the reward that he can give, till such time as he acquires the possession of his property. Bolingbroke compares himself to a minor who not being of age has not acquired possession of his property.

80. *Self-born*—The 1st and the 2nd Quartos had self-borne ; the expression 'self-born' occurs in the later Folios. Self-borne would mean the arms borne for yourself, and not for the king. This sense suits more with the arms. Self-born means arms taken up on your own initiative.

104. *Palsy*—it is the brief form of paralysis. Here it means weakness on account of old age.

117—128. In line 100 York had admonished him and reminded him of his father Gaunt. In these lines Bolingbroke cleverly appeals to him in the name of Gaunt to judge the thing dispassionately.

128. *To rouse*—a metaphor from stag-hunting. Bolingbroke's wrongs are compared to a stag who is roused from its lair, hunted and brought to bay. When the hunted animal becomes tired and exhausted by running it turns round at last and confronts the hounds, showing fight.

168. *Caterpillars*—as caterpillars eat up the plants, so the king's parasites have consumed the substance of the country by their cruel deeds and by exacting too many taxes.

SCENE IV

I. A BRIEF SUMMARY OF THE SCENE

This scene marks the complete ruin of Richard's hopes. Salisbury who has collected a large body of Welshmen for the king can hardly keep it together because of the king's delay and idling away the time. Richard takes too long to return from Ireland and the superstitious Welshmen believe from omens and portents that he is dead. So they disperse.

II. HISTORICAL BASIS OF THE SCENE

Richard had sent the Earl of Salisbury to England to collect the forces by the help of the king's friends in Wales and Cheshire as quickly as possible. This force should be ready to help the king against the Duke of Lancaster. He intended to follow the Earl of Salisbury six days afterwards. The Earl landed at Conwaie and immediately despatched letters to the king's friends asking them to gather the soldiers for the king's sake. They complied with the request and expected that the king would himself be there very soon. Within four days' time forty thousand men had assembled ready to march with the king, if he had been there in person. But when the king did not appear a rumour was set afloat among them that the king was surely dead. It had such a great effect on them that no amount of persuasion from the Earl of Salisbury would move them to march on. They said that they would only march when they saw the king among them. They decided to stay for 14 days to see if the king would come or not. But when he did not appear by that time they began to disperse and depart. If the king had come within that time they would have certainly given battle to the duke of Hereford and made his success impossible. So the king's delay gave a good opportunity to Hereford. A strange omen also appeared this year that throughout the realm of England the old bay trees withered and then grew green again, contrary to all men's thinking. This was construed as a strange omen.

III. DEVIATIONS FROM HISTORY

The playwright sticks to his historical data in this scene and does not make any appreciable departure from it.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This scene throws further light on Richard's indecision and procrastination (*i.e.* delying and postponing). One after the other all the supporters fall away from him because he is by nature incapable of quick, direct and vigor-

ous action. England is lost to Richard who from this time onward is entirely at the mercy of Bolingbroke.

Johnson remarks : "This enumeration of prodigies is in the highest degree poetical and striking." This scene introduces into the play an atmosphere of awe and mystery such as is associated with the imaginative and superstitious Celtic race, thus deepening the impression and heightening the effect of the tragedy. The very sky portends the death or fall of kings. This is an effective Shakespearian device in tragedies. In *Julius Caesar*, for example we find that strange unnatural omens appear before the fall of Caesar.

V. NOTES AND EXPLANATIONS

8. *Bay trees*—This line is taken to prove that Shakespeare used the second and not the first edition of Hollinshed, for the reference to bay-trees occurs in the former, not in the latter.

21. *Thy sun*—the sun of Richard's prosperity. *Weeping*—with a watery appearance. The alliteration (*i.e.* the repetition of the sound) emphasizes the tragic effect.

ACT III—SCENE I

I. A BRIEF SUMMARY OF THE SCENE

In this scene Bolingbroke disposes off the favourites of Richard. To use his own phrase he "weeds out the commonwealth of its caterpillars". He has Bushy and Green brought before him as prisoners and serious charges of ruining Richard are levelled against them. They are also accused of causing unhappiness to the queen by keeping the husband away from the wife, poisoning the ears of the king against Bolingbroke and thus bringing about his banishment and enjoying his rightful possessions in his absence and doing several other wrongs to the country. Bolingbroke condemns them to death. The scene ends with the issuing of his instructions that the queen may be treated fairly.

II. HISTORICAL BASIS OF THE SCENE

The duke as mentioned before went with their forces towards Bristow where a large multitude of people awaited their arrival. Within the castle of this town were imprisoned the favourites of the king—Lord William Scroop, Sir John Bushy, Earl of Wiltshire, the treasurer of England. Sir Henry Green and some other knights, who had prepared to make resistance to Bolingbroke. But as their abortive efforts had failed they had been brought as prisoners before the Duke of Lancaster. The next morning they were produced before the Constable and Marshal and were found guilty of high treason. Therefore their heads were cut off.

III. DEVIATIONS FROM HISTORY

There is little scope for departures from history in this scene. So the playwright sticks to the material supplied by Hollinshed. There is only one minor inaccuracy. In lines 42-43 Bolingbroke makes a reference to Glendower.

Thanks, gentle uncle. Come, lords, away
To fight with Glendower, and his complices.

This has no historical basis. The Welsh rising against Henry IV took place in 1403.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

The chief purpose of this scene is to show Bolingbroke's first excercise of royal power, and his virtual assumption of the king's office. Boas remarks that "in exercising such summary justice Bolingbroke is already exercising the functions of an uncrowned king". Further, this act which frees the country from certain pests adds to Bolingbroke's popularity and thus it proves his great wisdom and statesmanship. This is a sure sign of vigorous administration. Finally, Shakespeare also very skilfully reveals the true inborn dignity and "kingliness" of Bolingbroke's character, "Nothing can exceed the dignity of his address to his fallen favourites, at whose door according to traditional English practice he places the whole guiltiness of Richard" (Raleigh).

V. NOTES AND EXPLANATIONS

9. *A happy gentleman in*—a gentleman who is happy or fortunate in (birth and looks). Such inversions are common in Shakespeare.

20. Mark the alliteration (similarity of sounds) in this line. It emphasises the bitterness of his feelings, as he remembers in retrospection of the days of his exile.

23. *Dispark'd my parks*—a legal term for divesting a park of its distinctive character, and turning it into a common, by the destruction of its enclosures and coverts for game—(Malone).

24. *Household coat.*—The windows of the houses of the noblemen were emblazoned (decorated) with a distinctive coat of arms in stained glass. Bolingbroke complains that they have removed his family emblems (signs) from the windows, thus destroying all signs and symbols of his noble birth.

30-33. Each of these favourites of Richard submits to the inevitable fate and is prepared to meet death with a reckless indifference.

SCENE II

I. A BRIEF SUMMARY OF THE SCENE

The king now comes back to his country and lands on the Welsh coast near Barkloughly Castle. In a hysterical outburst of imagination and fruitless but poetic language he invokes his native earth to deny help to his enemies and appeals to her to do them harm in all possible ways. His words are full of sentimental appeals. The more practical Bishop of Carlisle and Aumerle, however, advise him to use the means which God offers instead of remaining inactive in the foolish security of God's help and to crush Bolingbroke before he grows too strong. But this gives him only a splendid occasion for an eloquent discourse on the divine rights of kingship and the powerlessness of Bolingbroke, a mere man, to dethrone him, who

was the Deputy elected by the Lord. But while he is feeling secure and happy in these ideas of divine help sad news begins to pour in of the failure of all earthly supports. Salisbury comes in to inform him that the Welsh army has dispersed and before he has had time to recover from the shock, Scroop enters to tell him of Bolingbroke's triumphal progress through the land, of the people's joining Bolingbroke's army and of the execution of his favourites at Bristol. He is thrown into the lowest depths of artifical despair; he would like all to "sit upon the ground and tell sad stories of the death of kings." In short, he gives a sentimental lecture on the vanity of kingly pomp. The Bishop of Carlisle rebukes him a second time for his sentimental inaction, and Aumerle suggests that his father York has an army at the king's service. But Scroop gives the last blow to his hopes by telling him that York has gone over to Bolingbroke. Richard abandons all hope, discharges his forces, and goes to Flint Castle to pine away.

II. HISTORICAL BASIS OF THE SCENE

Eighteen days after sending the Earl of Salisbury the king at last took to sea. He had with him the Dukes of Aumerle, Exeter and Surrey, and the Bishop of London, Lincoln and Carlisle. They landed near Barkloughly Castle in Wales and stayed there because they had been informed of the great forces that had been collected against them by the Duke of Lancaster. The king was extremely amazed at this news. Nevertheless he hastened from Barkloughly towards Conway, where he thought the Earl of Salisbury would still be waiting for him. Taking with him such Cheshire men as he had with him, he advanced to punish his adversary with courage at first. But when he came to know that all the castles from the borders of Scotland to Bristow had surrendered to the Duke of Lancaster, that the nobles and the Commons of the South as well as of the North parts of his kingdom were ready to fight against him, and being informed how his trusted counsellers had lost their heads at Bristow, he became so much nervous of his own safety that he

disbanded all his soldiers, gave them leave to go to their homes and lamented sorrowfully his sad lot.

The soldiers assured him on oath that they would stand by him and fight against his enemies unto death, but he was not at all encouraged by this. On the next night he quietly slipped away from his army and with the Dukes of Exeter and Surrey, the Bishop of Carlisle, and Sir Stephen Scroop and about a dozen others he went to the Castle of Conway where he found the Earl of Salisbury. He decided to stay there till the world should be in a better state for him.

III. DEVIATIONS FROM HISTORY

It is mentioned in line 209 that the king decides to go to Flint Castle :

" Go to Flint castle ; there I'll pine away."

But as a matter of fact, Richard took shelter at Conway and not at Flint Castle. According to Hollinshed he surrendered to Northumberland at Conway from where he was conveyed to Flint Castle.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This scene fully reveals the essential weakness of Richard on account of which he was an absolute failure in this world. His exaggerated sentimentalism results in complete inaction. He is "an amateur in living," never a vigorous liver ; he puts to fine sentimental and poetic use the pathetic situations of his life, makes luxury of his grief. He wastes in sentimental appeals made in an effeminate (womanly) way the energy which should have been reserved for action. In this respect he is exactly the opposite of Bolingbroke.

Apart from his temperamental incapacity for action, there is another cause which greatly contributes to it, *viz.*, his belief in the divine right of kingship which finds a notable utterance in this scene. He does not help himself because he is sure that God will help him. On account of his peculiar weakness he becomes more an object of pity

than of condemnation. From this point in the drama Bolingbroke has more and more of our admiration for his strength and vigour and wisdom, while Richard has more and more of our pity and even love for his effeminate sentimentalism (womanly expression of feelings), his poetic sensibility, and the deep pathos of his situation.

V. NOTES & EXPLANATIONS

14. *Venom.*—In Shakespeare's time it was believed that spiders were poisonous.

21. *Double-tongue.*—Having forked tongue, as that of the snake. Shakespeare says that the adders should emit poison from their tongues, while as a matter of fact it is emitted from the fangs.

24-25. Richard's words that the earth shall have a feeling and the stones prove armed soldiers remind the words in Anthony's speech in *Julius Caesar* III (*ii*) where he tells the mob that if he had the eloquence of Brutus he would " move the stones of Rome to rise and mutiny."

27—32. Carlisle combines the idea of divine right of kingship with action for the sake of self-defence. He believes that the king is, no doubt, "the Deputy elected by the Lord", but he must use the instruments and means of help which God places at his disposal. But Richard only acts up to the first part of this idea and ignores self-help.

36—53. **Expl.** *Discomfortable cousin......at his sin*—In reply to Aumerle's complaint that he is not doing his best Richard tries to make out a case for his want of action. He says that at night when the sun lights the other side of the globe thieves and robbers and other evil persons who move in the darkness revel in wrong-doing. But when in the morning the sun rises above the pine trees in the East and penetrates every nook and corner with its light, the criminals and guilty men stand exposed in all their misery and shame. Similarly this Bolingbroke who has been committing crimes during the absence of Richard in Ireland like the thief committing thefts in the darkness will, now on Richard's return as on the return of light in

the morning. be overcome with shame and guilt and stand shivering in his royal presence. Richard compares himself to the sun, the period of his absence to the period of night, calls Ireland as the antipodes; the return of Richard is compared to the return of daylight and Bolingbroke as the thief who roams about in the dark.

Antipodes—the people who live on the opposite side of the globe.

54–56 **Expl**. *Not all the......the right*—These lines, the most complete expression of Richard's faith in the divinity of kingship give us the key to Richard's want of action and his subsequent downfall. He thinks that the person of a king is sacred, because he is annointed with the holy oil at the time of coronation, and nothing on earth can take away its sacred character. The king is God's representative on earth chosen by Himself and as such cannot be deposed by the judgement of mortals. The king lives under the protection of God, and hence, no human power can do him any harm. God will recruit for his servant Richard an army of angels which will fight the soldiers of Bolingbroke. The result of a battle between men and angels is a foregone conclusion, for God is always a defender of the righteous cause.

As a matter of historical truth, this theory of divine right of kings was developed later and did not exist in the minds of men in the times of Richard: Hence it is an anachronism.

These lines are also an example of Dramatic Irony which consists here in Richard's pompously expressing his sense of security when the audience already knows that the Welsh army on which he reposed his confidence had dispersed.

83–85. After a fit of cowardice in the previous lines Richard again takes pride in his right of kingship, in his privileged position and sacred personality. It is a quality of weak characters that the mood of depression and boastfulness alternates in them. When Aumerle reminds him of his status he immediately tries to shake off his disgusted mood, and speaks in a proud kingly tone.

89—90. There is a dramatic irony in these words, because the king reposes his confidence in the power of York to drive away his enemies, while the audience knows that he has already crossed over to Bolingbroke's side.

116. *Beadsmen*—pensioners of the king. They were bound to turn the beads and pray for the master from whom they received their allowance.

117. *Double-fatal yew*—Doubly fatal in the sense that its leaves were poisonous, and also bows were made out of its wood.

122—123. In Act II, Scene II, line 139, we were informed that Bagot accompanied the king to Ireland, but here the king enquires as to what has become of him. Some editors have suggested that if Shakespeare is not guilty of a slip of memory the word Bagot must be a corruption. Theobald, for example, proposes "*where is he got*" *i.e.*, into which part of my kingdom has he gone away.

131. It means extreme kind of ingratitude to the person who has been our benefactor. The reference in this line is to the fable that a man picked up a snake who was about to die on account of cold. He placed it in his bosom to make it warm. When the snake revived it stung the man. This fable is quoted as an example of ingratitude.

132. *Three Judases*—In lines 122-123 Richard inquires after four persons, but here he says that three have been put to death. Theobald finds further support to his interpretation in this line and suggests that although the king makes inquiries about four, he comes to know that three of them had been put to death, the fourth one, Bagot, had fled away to Ireland.

145—150. **Expl**. *Let us talk......the ground*—Richard receives a rude shock when he is told about the execution of his three favourites at Bristol. In a disconsolate mood he says that all their talk henceforth, ceasing to be cheerful, will be on the subject of death with its grim associations. They should make the dusty earth their paper on which to trace their grief with tears *i.e.*, shed tears. They should make all preparations for death such as disposing off

their property by will; but here Richard remembers himself and adds with a touch of pathos that he has nothing to leave after his death except his dead body, having been deposed by Bolingbroke. Incapable of energetic action, Richard indulges in the luxury of grief.

160—170. **Expl.** *For within the hollow......farewell king*—The whole picture in these lines is an allegory on the short-lived nature and vanity of kingly power and pomp. The crown which is the supreme symbol of royal glory is the dwelling-place of death. The king enjoys his power and state only as long as death, his master, lets him and then his kingship goes the way of all mortal things. Death is represented as reigning supreme even over kings and hence is represented as keeping his state within the hollow crown of the king. There it sits like the jester or buffoon mocking at his royal pomp, giving him a short space of time in which to play the part of the king on a small stage. It allows him to inspire awe and terror in the hearts of his subjects, and thus leading him to believe that this human body is an unconquerable fort destined to last for ever. After the king's vanity has been satisfied a little death comes and with a little pin makes a hole into that wall of flesh which the poor king believed to be a solid brass. When this little action is done, the king bids good bye to his power forever and falls down as an ordinary mortal. He is brought on a par with all other human beings of poor descent.

Antic—*Cf.* 1. Henry VI v 7—18 "Thou Antic Death, which laugh'd us here to scorn." Douce suggests that this image was suggested to Shakespeare by the seventh print in the "Imgines Mortis" which was commonly supposed to be written by Hollinshed. There a king is represented as sitting on the throne, with a sword in hand, and with courtiers around him, while from his crown rises a horrible skeleton threatening to remove his crown from his head. Shakespeare makes death sit in the crown, while the picture given above shows that the spectre of death was standing just behind the king.

180—181. Fear reduces a man's strength and thus it increases, as it were, the strength of his enemy.

183—185. Carlisle enjoins a bold and brave course. He suggests that "if you cannot help fearing, then you had better be killed outright and that is the worst result which can come of fighting, for to die fighting is to destroy by physical death the moral death of living always in fear of death; whereas to be always afraid of dying is to be a slave of death." The idea is exactly similar to the one expressed in *Julius Caesar* couched in a more beautiful and forceful words:

"Cowards die many times before their deaths;
The valiant never taste of death but once."

SCENE III

I. A BRIEF SUMMARY OF THE SCENE

Bolingbroke, with York and his followers and forces, appears before Flint Castle, the last refuge of Richard. He deputes Northumberland to deliver his message to Richard that he is ready to act as a loyal subject to him if his banishment is repealed and his lands are restored to him; otherwise he will use his forces against him. As Northumberland does not show him the usual respect he flares up and declares his faith in God's protection in a fantastic language. He accuses Bolingbroke of dangerous treason (disloyalty) which will land the country into a bloody civil war. Northumberland in reply swears that Bolingbroke's intention is only to secure the hereditary rights to himself. Richard at once grants his rights and his demands, and so, Northumberland goes with good wishes. But he immediately gives proof of his fickleness and lack of strong determination by a sudden change of emotions. On hearing of Northumberland's return he gets ready to surrender his crown, letting his imagination dwell in all manner of degrading himself. Bolingbroke asks for a meeting in the base court where Richard at once descends and in reply to Bolingbroke's humble request for his legal rights he places himself unreservedly in his rival's hands—"your own is yours, and I am yours, and all." He further offers to accompany Bolingbroke to London, with which the scene closes.

II. HISTORICAL BASIS OF THE SCENE

Bolingbroke approached the Castle and went round about it down to the sea, with his armies arranged at the foot of the mountains. Then the Earl of Northumberland passed round the castle and talked to the Duke of Lancaster while in sight of the king who has got up to the walls to take better view of the army. The Earl of Northumberland, returning to the castle, got the dinner ready for the Duke, for he was fasting till then. After he had dined the Duke came to the castle and entered the same all armed. Coming to the gate he stayed at the gate, till the king came from the inner part of the castle to him. The king, accompanied by the Duke of Carlisle, the Earl of Salisbury and Sir Stephen Scroop and a few others came into the outer courtyard and sat down in a place prepared for him. As the Duke saw him he showed reverence (respect) as due to a king, by bowing his knee and coming forward, which he did thrice. Then the king took him by the hand and lifted him up saying, "Dear Cousin, you are welcome." The Duke humbly thanking him said, "My sovereign lord and king, the cause of my coming at present is to have restitution (restoration) of my person, my lands and heritage, by your kind permission." The king answered, "Dear Cousin, I am ready to accomplish your will, so that you may enjoy all that is yours, without exception." Then they came forth into the castle. The king called forth for wine, and after they had drunk they mounted on the horseback and rode to London.

III. DEVIATIONS FROM HISTORY

It appears from this scene that Richard was holding out Flint castle against Bolingbroke Historical fact does not bear this out. According to Hollinshed he surrendered at Conway to Northumberland, who conveyed the king to Flint castle. Richard was already a prisoner at Flint castle in the custody of the Duke of Northumberland.

Again in lines 204—205 Richard is represented as old

than Bolingbroke :

"Cousin, I am too young to be your father,
Though you are old enough to be my heir."

This is not historically correct. Richard and Bolingbroke were both born in 1366 and were of the same age.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

The plot now advances rapidly. The crown virtually passes from Richard to Bolingbroke in this scene Although Bolingbroke still professes to be a subject of Richard and has come back to his country to claim, his due right only, yet it is sufficienly clear that he takes Richard at his word when the latter says—"your own is yours and I am yours, and all." Henceforth the position of the rivals is reversed. Thus the scene marks the climax of the struggle between the two rivals. In Shakespearian tragedies the climax usually occurs in the third Act, or the middle of the III Act.

Further, Richard's fatal weaknesses are emphasized—his fickleness of mind, his irresolution, his utter lack of courage, shirking of realities and his funmy way of expressing his thoughts. All this is contrasted with Bolingbroke's cool, collected, firm and silent determination.

V. NOTES AND EXPLANATIONS

17. *Lest you mistake*—You should not commit the mistake of taking what is not right to take (*i.e.*, the crown).

40—41. If the orders of my banishment are cancelled and my lands are restored to me.

43. *Summer's dust*—It refers to the time of the action *i.e.*, Angust 1399.

54—60. **Expl**. *Methinks king Richard.........on him*—Bolingbroke says this before Flint Castle when he is going to hold a parley with Richard. It seems that the meeting of two such opponents as Richard and Bolingbroke should be as terrible as that of the two elements, lightning and rain during a storm when by their tremendous clash the

dark clouds are rent into two. The whole imagery is false, as the clouds are not rent by the meeting of lightning and rain but by the clash of the clouds that lightning is produced. The metaphor is laboured and unnatural and is an example of exaggerated way of writing often adopted by Shakespeare in his early plays. This affected style suits Richard more than Bolingbroke.

62—67. In the original editions this speech is ascribed to Bolingbroke, but the flattering tone of it is not in keeping with the character of Bolingbroke. It appears that the passage is spoken by one of those who had gone to Flint Castle in advance, and most of the editors think that it must be ascribed to York.

72. There is a pause before the king says anything. He is waiting for Northumberland to show the respect due to his kingly position. But Northumberland's conduct is such as would be expected from his disrespectful reference to the king in line 6. Also, the royal tone of the king may be noted in these lines saying we instead of I.

92—99. **Expl**. *He is come......English blood*—A prophecy is made in these lines about the great civil war known as the Wars of the Roses, the beginning of which may be traced to the usurpation of Richard's throne by Bolingbroke. Bolingbroke has come here to begin a bloody strife, which as a legacy will be passed on those that follow him in the form of a civil war. But before he begins to rule in peace thousands of lives will be lost, the beautiful English soil will be disfigured with the blood of Englishmen, and peace will permanently make room for bloody passion.

To ope......testament—to try what war will leave as a legacy (inheritance) to him *i.e.*, to see whether to win the crown or not. In other words to begin the civil war which will go down to the coming ages as a legacy.' *Purple*—bloody. *Peace*—Bolingbroke's reign was marked by troubles of all sorts.

136. *Sooth*—Sweet and soft. Some editors point out that it means truth. But words of sooth here mean words of sweetness or soft, flattering words.

143. The king uses third person form for the sake of impressing upon them his royal dignity. In *Julius Caesar* also Caesar often speaks of himself in the third person form, as if Cæsar were almost a god *e.g.*, "Cæsar shall forth" (*i.e.*, he must go out inspite of Calpurnia's entreaties not to go out on the fated day).

or again he says,

> "What can be avoided
> Whose end is purpos'ed by the mighty gods?
> Yet Cæsar shall go forth. For these predictions
> Are to the worlds in general as to Cæsar."

151. *Palmer*—a pilgrim, so called because he bore a branch of the palm tree to show that he had been to the Holy Land.

152. *Carved saints*—The reference is to the custom of keeping carved images of saints in the cells of hermits (religious persons) who had devoted their lives to religion.

172—175. The tone of these lines is ironical. He means to say that if Northumberland the "most mighty prince" and a friend of Bolingbroke, bows down before and requests the favour, Bolingbroke cannot refuse him.

176. *Base*—It literally means low, but here it means the outer or lower court of the castle. Richard and Northumberland meet on a sort of balcony which used to be made at the back of the stage in Elizabethan times. It served the purpose of showing any place separate from the scene of the main action.

178—181. **Expl.** *Down, down .....grace*—These words are uttered by Richard with a feeling of bitterness born of great anger when he is asked to come down the base court of Flint Castle to meet Bolingbroke. He puts a pun on the word "base." Richard goes down to the base court like bright Phaethon unable to control his vicious team of horses. It is the base court in the real sense when a king has to abase himself by answering the summons of rebels (like Bolingbroke) and doing them honour (by coming down to the base court).

Phaethon—The shining son of Helios, the Sun-god obtained permisson to drive the chariot of the sun for one day across the skies; but he was unable to manage the horses which came so near the earth as almost to set it on fire; for this Zeus killed him with a thunderbolt and threw him into the river Po. In this splendid image we have the key to the picture of Richard as Shakespeare conceived it—. a man like bright hapless chariot-driver, with his dazzling beauty and eloquence, and his incompetence to control the self-willed horses of practical politics.

195. *Thus high at least*—*i.e.* as high as his head. In fact, Richard gives up the crown before even Bolingbroke claims it, and his conduct seems to be weak. But he had fully realised that his cause was hopeless and he makes a virtue of a necessity. As Bright remarks, "He had a peculiar power of accepting circumstances."

204—205. Although Richard and Bolingbroke were of the same age, yet when Richard says that an old man like himself is being thrown down by a young rival, it increases the pathos of the situation.

SCENE IV

I. A BRIEF SUMMARY OF THE SCENE

In York's garden at Langley the Queen, with her two ladies who are trying to get over her depression of mind by some sport, over-hears an interesting talk between a gardener and his servants. Their discussion relates to the management of the affairs of the state. The first servant is ordered to go about his work of making the garden well-ordered and neat by lopping the branches that are too high while the gardener himself will uproot the noxious (bad) weeds that prevent the growth of the healthy flowers. The servant sees no sense in keeping law and order and balance in the small garden while the kingdom is allowed to run to disorder and waste. The gardener rebukes him saying that for nourishing the weeds which have not been uprooted by Bolingbroke and for allowing a too luxurious growth to the fruit-trees, the gardener of England (Richard) has brought ruin upon himself. The Queen unable to contain herself any longer

comes forward and rudely rebukes the gardener for his impertinent remarks about Richard's downfall. But when she finds that the news is correct, she gets ready to join her hushand in London.

II. HISTORICAL BASIS OF THE SCENE

There is no historical authority for introducing this scene. It is purely an invention of the playwright's mind for artistic purposes. The dramatic significance of it is given below.

III. DEVIATIONS FROM HISTORY

As pointed out above this scene is entirely Shakespeare's own invention. It has no historical authority either in Hollinshed or in any other chronicler and was created purely for its dramatic effect.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This little side-Scene gives us the comments of an impartial observer on contemporary events. Such scenes giving as they do a certain amount of vividness (clearness) and liveliness and reality to the historical events are very happily conceived by Shakespeare. As we hear the gardener and his servants talk about the political disorder in the state, the events come home to us and we identify ourselves unconsciously with the contemoprary observer, the man in the street? The gardener's views are the comments of the common people on the doings of their betters.

This gentle and peaceful scene comes as a relief to the scene after the storm and stress of the previous scenes. Yet it does not break the continuity of the historic action. Richard's sins of mission and commission (conscious and unconscious sins) and his downfall as a result of them, for it puts before us the political condition of England in the shape of an allegory (a story with moral qualities).

Stopford Brooke makes the following apt remarks about this scene: "The act ends with that gentle scene in the Duke of York's garden, where the Queen and her ladies

come to breathe the air It is Shakespeare's dramatic way, after the turmoil and the tempest, to place us in a quiet place, and in quiet thought. It is, he thinks, the way of human life to do so with us. But he does not leave it in his subject. Rather, he resumes the whole of the previous action of the play, and anticipates its close, in the allegory the gardener makes. The garden is England, the gardener is the king ; the fruit-trees are the nobles ; the herbs and flowers the people ; and the weeds and caterpillars those who devour the state. The gardener and his aids, in their walled quiet, discuss what is good government, and what is not ; that is they discuss that which forms one of the underlying motives of the play itself and of the whole series of plays down to the close of Richard III."

V. NOTES AND EXPLANATIONS

3. *Bowls*—This was a favourite game with the Elizebathans.

4—5. **Expl**. *Twill make......the bias*—These words are uttered by the Queen when one of her Ladies suggests that they should play at Bowls to shake off her mental depression. The game of Bowls will suggest to her mind that the world is full of difficulties, everything on earth goes contrary and that things go against the Queen. Her fortune turns contrary to the general tendency of things.

Rubs—a technical term in the popular Elizabethan game of bowls for any obstacle or obstruction that prevents the bowl from keeping on a straight course. Hence rubs has come to mean, obstacles and difficulties *e.g.* ' the rubs of life'.

Bias—a leaden weight inserted into the side of the bowl to give it an inclination to one side. Hence bias has come to mean tendency or inclination.

7—8. **Expl**. *My legs can......dancing girl*—The Queen dismisses the idea of dancing by saying that her legs cannot keep tune in a merry dance when her heart is full of measureless and unlimited grief. She plays on the two senses of measure (1) time in dance, and (2) limit. It is

an example of euphemism (*i.e.* artificial and affected style of writing).

11. *Joy*—In the original editions there is the word *grief* instead of joy.

13—19. **Expl.** *Of neither, girl......to complain*—The Queen rejects her Lady's proposal for telling stories of joy or sorrow. She says that if the story be one of joy which she totally lacks, it will make her all the more unhappy. If, on the other hand, the story be one of sorrow, it will increase her unhappiness, she being already in entire possession of it. She does not wish to dwell on sorrow which she already has and it is no use complaining of not having that which she lacks.

22. *I could sing*—The Queen puts an emphasis on sing, and means " I could even sing for joy if my troubles were only such as mere weeping could alleviate, and then I would not ask you to weep for me" (Cambridge Edd). Some editors have explained singing to mean that the queen has already shed so many tears that if weeping could lessen her pain of heart she would now be so comforted as to sing.

29—39. *Go, bind thou......wholesome flowers*—A parallel is drawn between the garden and the state, for which see Dramatic Significance of the Scene.

40. *In the compass of a pale*—Pale means an enclosure fenced in by stakes. Hence the phrase means within the limits of an enclosure.

42—52. **Expl.** *He that hath......by Bolingbroke*—The gardener gives a stern rebuke in these words to the first servant who said that it was not necessary to maintain order and proportion in their small world, the garden, when the larger world of the realm (kingdom) was allowed to run to waste and disorder. He says that the gardener who allowed this disorder in spring time and brought on this riot and over-luxuriance in the garden by his negligence in the exercise of due care and control is now prematurely fallen into the decay of autumn *i.e.* Richard who allowed all disorder in the state has now lost all power. The poisonous parasites which flourished under his protection and which,

while appearing to support him, were eating up his substance have now been completely destroyed by Bolingbroke. The weeds are Richard's favourites who were largely responsible for his downfall.

That seem'd in eating him to hold him up—Rolfe explains it thus : "The allusion is to the farming of the land to the Earl of Wiltshire, who seemed to hold him up by supplying him with money, though really on usurious terms" (*i.e.* charging a heavy rate of interest for it).

72. *Pressed to death*—In this phrase there is a reference to the ancient punishment given by law to those persons who refused to plead when accused and remained obstinately silent. They were pressed to death by a heavy weight laid upon their chest.

73. *Old Adam's likeness*—it means the first human beings who worked as gardeners. There was common verse sung by those who wanted to remove all distinctions of birth and rank.

> When Adam delved and Eva span
> Who was then a gentleman ?

89. *Triumph*—There is an allusion to a Roman triumph, when the Roman generals came back after winning a victory a procession was taken out, headed by the prisoners and spoil taken in the war. This was followed by the general who sat in a chariot drawn by four horses, behind whom there were the victorious troops. The triumph was considered as of special character if there was a captured king among the captives.

105. *Rue*—It comes from the name of a plant from the French word *rue* which means to repent. Here it means repentance.

ACT IV—SCENE I

I. A BIREF SUMMARY OF THE SCENE

Bolingbroke has been enthroned and Aumerle is being accused by several lords, as Norfolk was formerly accused, of having had the chief hand in the death of Gloucester.

As Aumerle had been Richard's most faithful follower, Bolingbroke would have liked that he should fall a victim to the swords of his accusers. But Bolingbroke wants to do full justice and wishes to recall Norfolk as a witness of his guilt. He orders that no further step should be taken till the banished duke is recalled. Even when he comes to know that his old opponent is dead, he orders that all differences shall 'rest under gage' till due day of trial can be appointed. Such a spectacle of justice, mercy and firmness compels everyone into obedience. The usurper this moment displays the kingly qualities which are so wanting in Richard who is still the king in name. York, to whom the office of go-between naturally appeals enters to announce formally that "plume-plucked" Richard surrenders his sceptre to "Henry Fourth of that name" and Bolingbroke mounts the royal seat with an appeal to Heaven. But one voice rises in protest. The Bishop of Carlisle, not caring his own safety, boldly denies the right of subjects to sit in judgement on their Prince, and Foretells that if that foul traitor Hereford is crowned, a horrible war would sweep over the land—till it be called "the field of Golgotha and dead men's skulls." For his over-boldness the bishop is arrested on a charge of high treason. Richard is then brought before Bolingbroke in order that he may surrender in "Common view." Richard appears and after a good deal of self-pity, parade of emotion and riot of fancy, resigns his crown. Bolingbroke fixes the next Wednesday for his coronation.

II. HISTORICAL BASIS OF THE SCENE

There was no man more attached to Richard than the Duke of Aumerle. Bagot had heard the Duke of Aumerle say that he had rather get twenty thousand pounds than that the Duke of Hereford (Bolingbroke) were dead. This he felt not for any fear he had of him, but for the trouble and mischief he had created in the kingdom. When the bill had been read and heard the Duke of Aumerle got up and said that the charges against him were false. On the next Saturday Lord Fitzwater rose up and said to the King that whereas the Duke of Hereford excuses him-

self of the guilt of Gloucester's death, in reality he is the cause of his death. He accused him of treason and threw down his hood (as a challenge) to prove it. Twenty other lords also threw down their hoods to prove the same. The Duke of Aumerle also threw down his hood to prove that they were false. Their hoods were put in the custody of the Constable and Marshall of England.

It had been alleged that the Duke of Aumerle had sent two of his servants to Calais to murder the Duke of Gloucester. Aumerle said that even if the Duke of Norfolk said this he must be telling a lie. On hearing this the king ordered that the Duke of Norfolk be called back to England to reveal the truth.

Meanwhile Richard had been lodged in the Tower, where such servants as had access to him advised him to look after his health and save his life. They also advised him to let himself be deposed willingly. It is not certain whether they said so because of their sincere affection for the king or due to the secret instigation of Bolingbroke and his favourites. Richard was now in the hands of his enemies and utterly despaired of all comforts he agreed to renounce his rights in the hope of saving his life. And so he was deposed and he renounced voluntarily his crown and kingly dignity on the 29th of September 1399, in the 23rd year of his reign. Later on in the day Bolingbroke saw Richard at the Tower and Richard said with a cheerful face that he was ready to renounce and resign all his kingly rights. Although another person could have read his resignation, yet in order to give it full force he read it himself.

Having signed the "Instrument" of his resignation, Richard desired the Archbishop of York and the Bishop of Hereford to show the parchment to the lords, so that they may know that he was of good mind towards his cousin, and had him as his successor and their king after him. On the last day of September all the lords, spiritual as well as temporal, with the Commons assembled at Westminster, where in their presence, the Archbishop of York and the Bishop of Hereford showed to them the resignation of Richard, signed in his own hand. It was read first in Latin and then in English. This done, the lords were asked

whether they approved of this renouncement. They granted and confirmed it. Then the Commons were asked and they also did so. Then the crimes and "defaults" of Richard were put down in a register so as to serve as a permanent record for all times to come.

Immediately after this the Duke of Lancaster (Bolingbroke) rose up from his seat and in a respectful manner made a sign of cross on his forehead and his breast and then said these words: "The Duke of Lancaster layeth challenge or claims to the crown. In the name of the Father, the Son and the Holy Ghost, I Henry of Lancaster claim the realm of England and the crown, as I that am descended by right line of the blood coming from the good lord king Henry the Third, and through the right that God of His Grace hath sent me, with the help of my kin, and of my friends, to recover the same, which was at the point of being undone for default of good governance and justice."

When he took his seat the lords asked each other what they thought of it. Then the Archbishop of Canterbury stood up and voiced the feelings of assent of the lords. He asked the Commons whether they agreed with the lords. The Commons thought that claims of the Duke were rightful and they cried with one voice: "Yea, Yea, Yea." The Commons then made request that since King Richard had resigned and had been lawfully deposed the judgement may be recorded against him so that he may not trouble the realm at any time. This judgement should be published to satisfy the people. Their demand was granted. Then the Bishop of Carlisle who was wise and bold of spirit said that there was no one among them worthy to give judgement against King Richard whom they had taken as their sovereign for more than 22 years. He asked them how they proceeded to pronounce judgement against an anoinated king, hearing neither his answer nor his excuse. He said that the Duke of Lancaster whom they called the king had done more wrongs than Richard. But as soon as his speech was ended he was arrested by the Earl Marshall and sent as a prisoner to Abbey of St. Albans.

III. DEVIATIONS FROM HISTORY

This scene shows the greatest departures from history. Shakespeare has put together many events that happened at different places and times. History records that two meetings of the Parliament were held, one on the 20th September and the other on 19th October, 1399. Richard was not present in either of these meetings but he signed the deed of abdication in the Tower. Shakespeare combines these into one and represents Richard as personally declaring his deposition. He blends these diverse events for dramatic purposes. Richard's presence though opposed to historical facts was yet quite necessary for dramatic exposition of the turning point in the plot.

In this scene Carlisle is arrested by Northumberland and placed in the custody of Abbot of Winchester. But according to Hollinshed's account he was arrested by the Earl of Westmoreland and kept in the charge of the Abbot of St. Albans.

The coronation of Bolingbroke is reported to have taken place on Wednesday, but according to history it took place on St. Edward's day, Monday, the 13th October.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This can be divided into two parts—(*a*) the accusation against Aumerle and (*b*) the deposition of Richard, the one being related to the other as cause and effect. (*a*) The charge against Aumerle that he is the cause of Gloucester's death serves the important purpose of supplying an additional reason for deposing Richard. This part of the scene affords a close parallel in atmosphere and subject to the first scene of the first Act. Shakespeare's object in introducing this parallel scene of challenge and quarrel under Bolingbroke is to draw a contrast between Richard and Bolingbroke, while Richard shows irresolution (want of determination), prejudice and cruetly, Bolingbroke's attitude gives proof of the justice, mercy and firmness. It throws a strong light especially on the personality and power of leadership of Bolingbroke. (*b*) The Parliament scene

or the scene of deposition is highly dramatic. It is a final, magnificent study in contrast between the two rivals, Richard and Bolingbroke, and it is for this that they are for the last time brought together before Richard's final dismissal. The dramatist reveals all the typical weaknesses of Richard, moral and intellectual, which render him unfit for wearing the crown, his utter lack of kingly qualities. It also brings into relief all those characteristics, his sentimentalism, his poetic imaginativeness, his artistic temperament, his habit of self-pity, which make him an object of pity rather than of hatred. These are his human compensations for his thousand defects which cost him his throne. For all his weaknesses, he is an intensely human, pathetic figure; he is greater in ruin than in prosperity, and this is the essence of a Shakespearian tragedy. Though he deserves nothing but contempt at the hands of the practical statesman and the man of action, he possesses a certain mysterious kind of charm that appeals to those who belong to his private circle such as his wife and friends.

V. NOTES AND EXPLANATIONS

12. *Restful.*—Peaceful, implying that the court was free from the plots and conspiracies of Gloucester.

21. *Fair stars.*—Lucky stars under which he was born, or it means noble birth, because it was supposed, that the stars have an influence on the fate of human beings.

40. *Rapier.*—A long pointed sword, not in use in England till the end of the 16th century.

55. *From sun to sun*—from sunrise to sunset, or it may mean a period of 24 hours, from the rising of the sun to the next day's dawn. The first Quarto has "from sin to sin" which means "from one denial to another" (because each denial was a lie and a sin).

57. *Who sets me else*—it is a metaphor borrowed from gambling. To set means to stake, and to throw stands for throwing of the dice. Who else challenges me? I am ready to answer his challenge.

65. *Dishonourable boy*—Fitzwater was at the age of thirty and could not be described as a boy. Hence, it is a

term of insult and contempt. Surrey looks down upon him, and so uses these words.

77. *To tie thee to my strong correction*—compel you to meet me in a combat and to receive the punishment at my hands.

91. *The death of Norfolk*—Hollinshed relates that the death of Norfolk occurred at Venice. He does not make any mention whether Norfolk took part in the Crusades. Shakespeare's authority is probably Stow's *Annals* where it is related that Norfolk died at Venice while he was coming back from Jerusalem.

104—105. *Of good old Abraham*—a reference to the Bible (Luke xvi 22) wherein it is given : "and it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom."

107. The peculiar quality of York's loyalty may be noted here. He is loyal to the office, not to the person and how easily he transfers his loyalty to Bolingbroke when he becomes the king.

121—129. *What subject......not present* ?—The theory of the divine right of kings is forcefully explained here.

136—147. *And if you crown......cursed earth*—A prophecy about the Wars of the Roses which would take place because Bolingbroke usurped the throne. This is the Bishop of Carlisle's most solemn warning against Richard's deposition which will plunge the country into a terrible civil war. The future generations of England will suffer for this disgraceful act, peace will leave this land for good, fellow countrymen and kinsmen will fight with one another and shed one another's blood, and this country will be a place of skulls, a second Golgotha.

Shall kin with......confound—"Wars in which fellow countrymen and kinsmen shall be ranged on opposite sides, will destroy all the obligations of family affection and of humanity." Kin refers to blood relationship, and 'Kind' to our common human nature. *Cf.* Hamlet : "A little more than kin and less than kind" (Cl. Pr. Edd.)

Golgotha—A word used in the Bible, Methew xxvii, 33, "And when they were come to a place called Golgotha, that is to say, *a place of a skull.*"

149. *Child, childs children*—Some editors have changed this to the common phrase "children's children". In the psalm in the Bible also occurs the following sentence: "Yea, thou shalt see thy children's children, and peace upon Israel."

181. *Seize the crown*—Some editors think that these words are meant to be a stage direction for the actor who plays the role of Bolingbroke, and very often such stage directions became a part of the text.

186. It looks unnatural that the successful man should be represented by the empty bucket while the unsuccessful one may be represented by the bucket that is full of water. An empty bucket is rather a symbol of inferiority for example Milton relates in *the Paradise Lost*—iv. 996-1015. Satan's chances in his combat with Gabriel which are being weighed in the golden scales of God, and he comes to know "be light how weak he is". But Richard's imagination is attracted by the parallel "full of water" and "full of tears."

195—199. **Expl.** *Your cares set up .....stag*—Richard plays on the two senses of care—(1) trouble and (2) anxiety. "My trouble is the loss of care caused by my anxieties as king. Your trouble is the increase of care caused by the acquisition of the care that goes with kinship. Though I have given away my cares and anxieties to you as king, yet I still retain them in my thoughts; though the cares go with kingship, yet they stay with me in the memory of my former state." This childish quibbling is a habit with Richard and throws much light on his character.

204—205. *I give this......my hand*—the phrase used here by Richard show that he is feeling contented and relieved at least to resign; but the crown was not heavy before, nor the sceptre hard to weild. This speech gives a poetic expression to the act of resignation and handing over of that paper.

255—257. There is an emphasis on the word "name". Probably Shakespeare had in mind the story spread by the

party of Bolingbroke that Richard was not the son of the Black Prince. Stow maintains that his real name was John, which was afterwards changed to Richard. He is supported by a French chronoicle which adds that after being deposed Richard was known as John of Bordeaux.

282—283. Hollinshed relates that King Richard was most luxurious in keeping a large number of followers who were daily fed at this expense : "He kept the greatest post (state), and maintained the most plentyful house that ever any king in England did. For these resorted daily to his court alone ten thousand persons that had meat and drink there allowed them."

292—293. **Expl.** *The shadow......face*—There is a touch of irony in these words uttered by Bolingbroke. "The act by which you express your sorrow has destroyed the reflected image of your face implying thereby that there is something theatrical and unnatural about Richard's grief."

317—318. *O, good convey .....fall*—Richard plays on the slang use of the word convey *i.e.* steal. Those who cleverly profit by a true king's downfall *i.e.* those who have taken taken away Richard's crown are no better than thieves.

324. The plot is divulged in order to show that Nemesis is soon at work. The idea of retribution (*i.e.* the effects of a sin committed are being carried over) connects the plays *Richard II* with *Henry IV* (two parts) and *Henry V*. In *Henry IV* we are conscious that the king (Bolinghroke) is getting the punishment for his act of usurpation. Henry V prays before the battle of Agincourt that he may be forgiven for the sins of his father.

ACT V—SCENE I

I. A BRIEF SUMMARY OF THE SCENE

The queen is waiting with her ladies to meet the king on his way to the Tower. She is overpowered to see her fair rose withered ; the meeting provides an extremely touching scene. But the queen for all her grief, remonstrates with Richard for tamely submitting to Bolingbroke. Their meeting is however cut short by Northumberland who comes to

inform Richard that Bolingbroke has changed the place of his imprisonment to Pomfret Castle while his queen is to go to France with all possible speed. Richard, rising to the height of dignity, predicts Northmberland's rebellion against Bolingbroke in the future. The king and Queen part finally after a very tender farewell.

II. HISTORICAL BASIS OF THE SCENE

Soon after his resignation Richard was sent to the Castle of Leeds in Kent and from thence to Pomfret, where he ultimately left this miserable world.

III. DEVIATIONS FROM HISTORY

The whole of this scene is unhistoric. There is no mention of such a parting between the king and the queen either in Hollinshed or in the records of other chroniclers. It was created by the dramatist to give a pathetic human touch to the play.

IV. DRAMATIC SIGNIFICANE OF THE SCENE

This scene has a twofold interest. Firstly, it is charged with pathos because it presents the tender sight of the last farewell of husband and wife. The heart of the reader goes out to the grief-stricken wife about to be separated for good from the husband she adores, her fair rose now withered. Secondly, the queen by her tender references, here as well as elsewhere, to the winning grace and attractiveness of Richard brings out an aspect of his character which would otherwise have remained partly in the dark. She gives us an idea of the spell which Richard cast upon those who came in close, personal contact with him. Thirdly, the scene possesses interesting studies in characterisation. In addition to the further evidences of Richard's unmanly sentimenal ways, his poetic use of pathetic situations and his wild imagination which the scene affords, it throws much light on the character of the queen. She is loving, sincere, delicate and imaginative, in short, thoroughly feminine but

at the same time dignified and spirited when the situation calls for dignity and spirit as is shown by her well-merited rebuke to her husband.

The pathetic scene of parting is in itself a justification of Shakespeare's unhistorical representation of the Queen. She and Richard never met after the parting at Windsor (Act II, Scene 2, 1—4); nor did her return to France take place till eighteen months (June 1401) after his removal to Pomfret Castle in the late autumn of 1399—Stone.

V. NOTES AND EXPLANATIONS

2. *Tower*—Julius Cæsar was traditionally believed to be the builder of the Tower of London.

8. *My fair rose*—In *Henry IV* also Hotspur calls him "sweet lovely rose." He inherited from his mother "the fair Maid of Kent" an effeminate kind of appearance.

11—15. *Ah, thou the model...alehouse guest*—The queen compares Richard to the following things—(1) the ruins of Troy, *i.e.*, a type of departed greatness. (2) The mere outline or picture of honour and greatness, not the full reality of it. (3) A beautiful inn, not a vulgar alehouse to which Bolingbroke is compared.

The model etc.—"Thou ruined majesty that resemblest the desolated waste where Troy stood" *i.e.* Richard is now the mere skeleton of his former greatness.

16—17. "Do not buy thy additional sorrows, enable grief to strike me down at once. My own part of sorrow I can bear, but thy affliction will immediately destroy me." (Johnson).

20. *Sworn brothers*—close-bosom friends. In this phrase there is a reference to the mediaeval custom that two friends would swear to stick to each other and share their fortunes on some adventure. They were called *fratres jurati* (brothers bound by an oath).

46—48. Because even the word which has no feelings will respond to the sorrowful tone of your pathetic tongue and will begin to shed tears when it is placed on fire. The

comparison between tears and the drops of moisture coming out of wood when on fire and the quibbles on mourning are very characteristic. His morbid (diseased) imagination dwells on these images.

55—68. *Northumberland......deserved death*—These lines contain a prophecy of the rebellion of Northumberland in the reign of Henry IV. There is a dramatic irony in this speech. The audience knows that the prophecy put into the mouth of Richard was fulfilled to the letter, because Shakespeare was writing his play much after the reign of Henry IV.

74—75. "A kiss appears to have been an established circumstance in our ancient nuptial (marriage) ceremonies" —Steevens.

79—80. Her arrival was like spring and her departure like autumn or winter. *Hallowmas* was the All-Saints Day *i.e.*, the 1st of November.

88. *Better for......the near*—It is better that they should be far from each other than near, yet not really nearer, because not allowed to meet each other. The phrase *ne'er the near i.e.*, nearer meant after all, or in spite of something.

SCENE II

I. A BRIEF SUMMARY OF THE SCENE

The scene opens with York's description to his duchess of the entry into London of Richard and Bolingbroke, the old king and the new, of the cruel indignities heaped upon the one and the magnificent reception accorded to the other by the populace. The second part of the scene is occupied with the discovery of the plot to kill Bolingbroke at Oxford, in which the Duke and Duchess's son Aumerle are involved. The father at once goes to the king to accuse his son of high treason, inspite of the mother's appeals and remonstrances. Aumerle is urged by his mother to go and seek the pardon from the king before his father reaches there, so that he may be saved from impeachment.

II. HISTORICAL BASIS OF THE SCENE

There is little historical basis for this scene. It has been at by the playwright for dramatic purposes. Hollinshed does not mention anything created all about Aumerle's share in any plot hatched against the king.

III. DEVIATONS FROM HISTORY

The whole scene is a departure from history. The talk between the Duke of York and the Duchess is introduced to bring home the contrast between the two personalities and the respect they weild with the people. It is not to be found in any accounts of history or chronicles. Again, Shakespeare's representation of Aumerle as the son of the Duchess of York is historically wrong. He was her stepson. Nor is Aumerle the only son of the Duke of York. The mother of Aumerle was Isabella of Castile, the first wife of the Duke of York. The Duchess who appears in this play was Joan Holland, daughter of Thomas, Earl of Kent. York had another son younger to Aumerle who got the title Richard, Earl of Cambridge. He was married with Anne Mortimer and later on during the reign of Henry IV his family laid the claims for the throne because they belonged to the House of York. Finally, Aumerle did not continue to be so loyal to Richard as to hatch plots to kill the new king. He changed his loyalty easily and owed allegiance to Henry IV as he did to Richard before. The whole situation is invented by the playwright for dramatic purposes.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

The essence of tragedy lies in creating sympathy for the fall of a great personality. Therefore, after Richard's deposition the dramatist slowly enlists our sympathy for the old king at the cost of the new. "The scene serves to lift the figure of Richard into a higher realm of pity." The description of the entry into London of Richard and Bolingbroke serves this dramatic purpose. Hereford remarks, "Nothing, however, could be more felicitously

imagined that this brilliant pairs of portraits of the rival kings: in which Richard acquires something of the distinction of prosecution meekly borne, while Bolingbroke's astute clever compliance has something of the vulgarity of popular success." In this scene Richard's philosophic submission to the insults of the populace makes a better and more pleasant impression than Bolingbroke's affected humility. Historically Richard came to London not in Bolingbroke's triumphal procession but saparately on another day. But the change is in the interest of dramatic contrast. The chief dramatic importance of the discovery of Aumerle's plot against Bolingbroke lies in furnishing a fresh pretext for taking the life of Richard whose very existence was a constant danger to the safety of Bolingbroke. The Duchess of York is represented as the real mother of Aumerle in order to make her anxiety for the ife of Aumerle look natural. If this change were not made the scene would have been unnatural.

V. NOTES AND EXPLANATIONS

3. *Coming to London*—The Duchess relates this event which took place prior to the deposition in Act IV.

16. *Painted imagery*—Malone remarks about this, "Our author probably was thinking of the painted cloths that were hung in the streets, in the pageants that were exhibited in his own time; in which the figures sometimes had labels issuing from their mouths, containing sentences of gratulation."

41—42. *Aumerle that was......friend*—Because Aumerle had been supporting Richard, he was deprived of his dukedom and was now known as Earl of Rutland.

56. *Seal*—The seal was attached to a piece of parchment in the deed which it attested. Thus it was possible that the seal might hang down by chance from the vest.

67—68. The bond would be kept by that person to whom Aumerle was "bound" (or to whom he had given a solemn pledge).

78—79. York had given an assurance that Aumerle would be loyal and faithful to Bolingbroke (now king Henry IV).

90. *More sons*—This is historically incorrect. York had another son, Richard, Earl of Cambridge. He appears in *Henry V* as one of the characters and was the father of Richard, Duke of York, who became the rival of Henry VI for the throne.

98. *Interchangeably set down*—The bond was divided into six parts and each of the conspirators had signed each one of the separate parts. Thus they were bound to each other, because the six parts were distributed among them.

SCENE III

I. A BRIEF SUMMARY OF THE SCENE

King Henry IV feels anxiety on account of the dissolute ways of his son Prince Hal and he expresses this feeling among his courtiers. The next part of the scene which has many elements of farce (funny events) in it, deals with the arrival one after another of Aumerle, York and the Duchess; the son asks for pardon, the father somewhat unnaturally insists on punishment for treason, and the mother on her knees praying theatrically and noisily for forgiveness on behalf of the son. Aumerle is pardoned for his father's loyalty but the rest of the conspirators are given severest punishment in a summary fashion.

II. HISTORICAL BASIS OF THE SCENE

The conspiracy which aimed at killing king Henry IV at Oxford was hinted at in Act IV, Scene I, lines 321—334 by the Abbot of Westminster which is now divulged in this scene. Hollinshed gives the following account of the hatching of that conspiracy and its discovery:—The Abbot of Westminster felt a secret fear that the king might rob him of his estates because once as a youngman Bolingbroke had remarked that "Princes had so little and religious men

too much." He was therefore on the search for such minds who were against the new king. He desired to consult them secretly. There were several lords who outwardly owed allegiance (loyalty) to king Henry but inwardly they wished his destruction. When the Abbot had felt the minds of several such noblemen he called them to his home and gave them a grand feast. Among these were Earl of Huntington, Thomas Holland, Earl of Kent, the Duke of Aumerle, the Earl of Salisbury, and Thomas the Bishop of Carlisle etc. After the dinner they withdrew to a secret chamber and held a conference concerning the destruction of Henry. At last, by the advice of the Earl of Huntington it was decided to invite the king on a match between 20 men of the Earl of Huntington and 20 of the Earl of Salisbury at Oxford. The king should be suddenly killed there and since Richard was still alive, he should be restored to liberty and kingship. The duties were assigned to each of the conspirators and the persons were fixed who should put into execution the devised enterprise. Then the bond was drawn up into six separate parts and signed and sealed with their separate seals, in which each stood bound to the others to do his utmost for accomplishing the objective. Moreover, they swore on the holy book to be true and secret each to other, even to the hour and point of death. When all had been fixed, the Earl of Huntington invited the king to be the judge at Oxford, should anydispute arise there. The king imagining nothing wrong agreed to reach Oxford. Then all the lords went home to ask their knights to trim their armour for the contest. The Earl of Huntington came to his house and raised his men on every side and prepared horse and harness for his secret purpose. When all things were ready he departed towards Oxford.

All this took place before the scene opens. About the discovery of the plot, which is the subject of this scene, Hollinshed gives the account which is briefly given below :—

When the Earl of Huntington came hither he found all his mates and confedrates there, well appointed for their purpose, except the Earl of Rutland (Aumerle) by whose

folly the conspiracy was brought to light and disclosed to king Henry. The Earl of Rutland departing before from Westminster to see his father the Duke of York, as he sat at dinner had the copy of the confederacy in his bosom. When the father noticed it, he was anxious to see it. The son humbly refused to show it, and so the father took it out of his bosom by force and perceiving the contents thereof in a great rage got his horses ready. He charged his son with high treason and was extremely angry with him because he had stood as surely in the open Parliament for his good behaviour and loyalty. He mounted on horseback and rode towards Windsor to the king to disclose to him the conspiracy. The Earl of Rutland seeing in what danger he stood took his horse and rode fast to Windsor by another way, so that he reached there before his father. He had a meeting with the king in private and fell down on his knees before the king beseeching him of mercy and forgiveness and declaring the whole matter to him as everything had passed. Thus, he obtained pardon. Then came his father who delivered the paper on which the deed of conspiracy was signed. The king changed his intention of going to Oxford.

III. DEVIATIONS FROM HISTORY

In the opening lines of this scene Shakespeare represents Prince Hal, son of Henry IV, as a young man who is leading a very dissolute life, on account of which his father is much worried. This is incorrect historically. The historical fact is that he was merely a lad of twelve at the time to which the events of this scene relate.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

Shakespeare departing from history represents Prince Hal as a youngman for dramatic reasons, although the prince is only a lad of twelve at that time. The dramatist's object is to establish a parallelism between Bolingbroke and Prince Hal on the one hand and York and Aumerle on the other, two pairs of father and son somewhat similarly situated with regard to each other. It is the picture of the

correct father and the erring son. Having a son who has gone wrong, Bolingbroke is more easily inclined to be merciful to York's son Aumerle who takes part in an evil design.

The second part of the scene—that which deals with Aumerle's forgiveness—brings out Aumerle's shrewdness and political wisdom. The wisdom of this act of mercy was finally demonstrated when Aumerle perished in the field of Agincourt in the service of Bolingbroke's son, Henry V. But when York violently presses Bolingbroke to give punishment to his own son for high treason it looks very sensational and ridiculous. To say the least of it, it is very unnatural and unworthy of Shakespeare's genius. It shows the immature knowledge of human psychology and art on the part of the playwright. With his later mature creations such an episode would have been impossible.

V. NOTES AND EXPLANATIONS

10—12. *Which he......crew*—Bolingbroke was going to say "which conduct", but he stops short and he expresses another idea before he completes it. He says that Prince Hal regards it as a point of honour to support, because they are his companions. Thus, he omits the indefinite object *which*, as it is quite far off from the verb and substitutes the words *crew* at the end, which is a repetition. This kind of break in the conversation is quite natural, and the repetition occurs when the subject is separated from the verb by a good many words.

21—24. **Expl.** *As dissolute......as bring forth*—Shakespeare gives a hint here for conversion of the young Prince into the ideal man of action in *Henry V* when the responsibility of kingship falls on his shoulders. His father also feels here that though the Prince is leading a scandalous life now, yet with maturer years there is every hope of his becoming sober and serious.

70—73. *i.e.* if Aumerle is allowed to live in such a dishonourable manner, the honourable name of York will be destroyed.

80. **Expl.** "*The Beggar and the King*"—The reference is to the story of king Cophetua and the beggar maid,

which was made popular through Tennyson's poem. There are other well-known poems and ballads on the subject such as the one in Percy's *Reliques of Ancient English Poetry.* It is suggested here that there was an Elizabethan farcical play on the subject Bolingbroke humourously says of the Duchess that she is the beggar maid come for a suit to king Cophetua *i.e.*, himself. In other words, tragedy is changing into a comedy or farce.

85—86. If you cut off this diseased limb you would save the others, but if you allow this to remain it will destroy the others by corruption *i.e.* terachery will spread among the other nobles as well, if Aumerle is allowed to go unpunished.

119. *Pardonne moi*—The exact French words are *pardonez moi* meaning "excuse me." It is a polite way of refusing a request.

124. *The chopping French......understand*—The French language which exchanges one sense of the word with another, changing the word *pardon* as in *pardonne moi* into quite the opposite sense, which is a refusal for agreeing to a request. Some editors have explained *chopping* as 'jerky' or 'abrupt' which means 'interrupted by chops or breaks.'

137. *Trusty brother-in-law—i.e.* The Earl of Huntington. Bolingbroke's sister, Elzabeth was married to the Earl of Huntington. Since the fall of Richard he had been deprived of the dukedom of Exeter, and therefore he joined in the plot hatched against Bolingbroke who calls him "trusty" in a very ironical way.

145. *Prove you true*—Aumerle remained very loyal and faithlul to the House of Lancaster. He fought under the command of Bolingbroke's son, Henry V, and fell in the battle of Agincourt in France.

SCENE IV.

I. A BRIEF SUMMARY OF THE SCENE

In this short scene Sir Pierce of Exton expresses his determination to act upon the hints let fall by Bolingbroke and murder Richard. Exton starts for Pomfret Castle

where Richard lives as a prisoner to rid Bolingbroke of his living terror.

II. HISTORICAL BASIS OF THE SCENE

The following is a brief summary of Hollinshed's account about the circumstances which led to Richard's death ;— One writer who seems to have a great knowledge of King Richard's doings says, that king Henry one day said with a sigh, "Have I no faithful friend who will deliver me of him whose life will be my death, and whose death will be the preservation of my life." This saying was carefully noted of by those who were present, especially by one, Sir Pierce of Exton. This knight departed from the court, with eight strong persons in his company, and came to Pomfret.

III. DEVIATIONS FROM HISTORY

There is no deviation from history in this scene and Shakespeare closely follows his source.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

This short scene prepares the readers for the big event that is going to take place in the next scene, *viz.*, the murder of Richard. The scene further fixes the final responsibility for the murder on Bolingbroke, who though he had no personal spite against Richard, yet felt that his life and throne were not secure while Richard lived. The deed adds to our pity for Richard and takes away from our sympathy from Bolingbroke. This process is typical of a Shakespearian tragedy—to excite our sympathy in the end with the cause of the fallen hero and represent him as a "man more sinned against than sinning."

SCENE V

I. A BRIEF SUMMARY OF THE SCENE

We find Richard in prison in this scene. There is no change in his nature—he is the same fancy-monger and dreamer making a luxury of grief. He peoples his prison

with thoughts: music played out of the tune forces him to reflect how he failed to discover broken time in the music of the state: then by an abrupt change of metaphor he compares himself to time's "numbering clock" and rides the metaphor to death. But his sentimental reflections are for the time interrupted by the entry of the faithful groom who seeks out his old master in his captivity. Richard discusses with him the faithlessness of his horse Rose Barbary who was proud to carry Bolingbroke on his back. He finds in all this materials for the luxury of selfpity, for he remains an emotional man to the end. But his end is near. Exton enters with his agents to murder Richard in order to please Bolingbroke. Their assault on his unarmed person calls forth the spirit latent in Richard and he kills two of his assailants before he is struck down by Exton. Exton pays a tribute to Richard's bravery and carries the dead body to Bolingbroke.

II. HISTORICAL BASIS OF THE SCENE

Hollinshed continues further the account as summarised in this section on the previous scene. He says that on coming to Pomfret Castle Exton found that the dinner table was spread before Richard in the prison. Exton said, "Let him eat now, for he shall not long eat." Richard reprimanded the jail servant for not serving him properly but the latter replied, "Sir, I am otherwise commanded by Sir Pierce of Exton, who is newly come from king Henry." When Richard heard this he took his knife and struck him on the head with it saying, "The devil take Henry of Lancaster and thee together." With that word Exton entered the chamber, well armed and with eight tall men armed like himself. On seeing them Richard rushed to the foremost man and snatched a weapon from his hand and so valiantly defended himself that he slew four of those that had come to attack him. Sir Piers jumped to the chair where Richard had been sitting while the other four persons fought with Richard. As Richard ran from one side of the chamber to the other, he passed by the chair and Exton had an opportunity to strike him down dead with a pike without giving him a chance to call to God for mercy for his past sins.

It is said that after killing him, Sir Piers wept bitterly as one pricked by a guilty conscience, for murdering him, whom he had so long obeyed a king.

III. DEVIATIONS FROM HISTORY

In this scene the groom's visit to Richard in the prison is a creation of Shakespear's own dramatic genius. Although there is no warrant for it in history, yet it is a masterly dramatic touch.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

Hereford remarks, "The scene consists of three parts; Richard's monologue, the dialogue with the groom; and that with the keeper and Exton. All three add final touches to the portrait of Richard. The first shows his bearing in calamity—fantastic but without a touch of penitence; the second enforces one more his personal charm by showing the love he aroused in his retainers; the third shows the kingly dilettante snatched out of his sentimentality (*i.e.* one who used to play with his feelings but is not doing so now), as Hamlet out of his will—dissolving thought, by the stimulus of imminent ruin, and satisfying the aesthetic demand for a noble end by *dying more heroically than he has lived.*"

The first part shows the same childish quality of playing with life, and he appears as the same amateur in life. The episode of the groom is designed by the dramatist to awaken our sympathy for Richard by suggesting some kindliness and charm in Richard's character which endeared him to his servants such as the groom. This episode is full of pathos. Finllay, his end is very honourable, quite worthy of a king. "Nothing in his life, became him like the leaving it." Richard is greatly redeemed.

V. NOTES AND EXPLANATIONS

9. *The little world*—Richard compares his little prison with the larger world outside.

12. *Do set......word*—oppose one text of holy writ (or scripture) against another as though one were come, little ones—Bible. Mark X 14. "Suffer the little children to come unto me, and forbid them not ; for of such is the kingdom of heaven."

16—17. **Expl.** *It is as...needle's eye*—Bible, Matthew. XIX 24, "And again I say unto you, it is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God."

31. *Thus play I .....people*—This idea is a very favourite one with Shakespeare. He is fond of calling the world a stage and all the men and women as actors who play their several parts. The idea occurs in *As You Like It*, also in *Merchant of Venice* where Antonio calls the world "A stage where every man must play a part."

39—40. *But what'er......nothing*—Whatever a man may be in life, or beggar, he will not be contented with anything in life until he is relieved by death.

49—58. **Expl.** *For now hath .....hours*—There are three ways in which a clock notices the progress of time ; *viz.*, by the liberation (oscillation) of the pendulum, the index on the dial, and the striking of the hour. To these the king, in his comparison, severally alludes ; his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers the seconds, marks also their progress in minutes on the dial or onward watch, to which the king compares his eyes ; and their want of figures is supplied by a succession of tears, or, to use an expression of Milton, minute-drops : his finger, by wiping these away as regularly, performs the work of the dial-point : his noisy grooms are the sounds that tell the hour—Henley.

Richard goes on to show how time makes him his clock. The clock marks the flight of time in three ways :—(1) the oscillation of the pendulum (2) the movement of the hour and minute hands (3) the striking of the hour. Richard works out the comparisons thus—

(1) His sighs correspond to the jar of the pendulum—

each oscillation denoting a second and marking or numbering it on the dial.

(2) His eyes correspond to the dial or outward watch.

(3) His fingers are the hands of the clock, 'the dial's point.' His fingers wipe away his tears one by one as the hands of the clock pass over the numbers on the dial.

(4) His groans correspond to the striking of the clock which tells the hour."

60. *Jack O' the clock*—In the old clocks there used to be a figure of a man in armour who struck the bell every quarter of an hour.

62. There was the belief that insane people are cured by music. In the Bible there is the story of David playing on music to Saul. In Shakespeare's *King Lear* music is utilised to alleviate madness of the king and to soothe his distracted soul.

66. *Brooch*—an ornamental buckle worn in the hat.

67. *Royal*—a coin worth 10*s*.

68. *Noble*—a coin worth 6*s*. 8*d*. *Groat*—a coin worth 4*d*. "Richard says: 'The cheapest of us (that is, the noble, worth twenty groats) is valued at double its worth, or ten groats too dear. This gist is said to have been borrowed from Queen Elizabeth. Mr. John Blower, in a sermon before Her Majesty, first said, 'My royal Queen', and a little after, 'My noble Queen'. Upon which says the Queen, 'What! am I ten groats worse than I was?' A similar joke may be found in 'Henry IV'.—Rolfe.

72. The scene of the groom stirs up pathos. It wakes the memory of happy days that have gone by and contrasts them with the misery of the present days. The groom's loyalty arouses our sympathy for Richard, because we feel that there must have been some kindly traits in him that won the hearts of many men; otherwise, why should this humble man have taken so much pains to seek his old master?

SCENE VI

I. A BRIEF SUMMARY OF THE SCENE

Bolingbroke is now quite secure, and is firmly established on the throne. His followers one after another come to report that the rebels have been imprisoned or killed. The bishop of Carlisle is condemned by Bolingbroke to live and die in a solitary place. Exton brings in the dead body of Richard and for his pains receives the well-merited rebuke and curse of Bolingbroke who mourns the death of Richard. Bolingbroke's conscience pricks him and he makes up his mind to go on a pilgrimage to the Holy Land to atone for his crime. The play ends with an ominous hint of the coming troubles.

II. HOSTORICAL BASIS OF THE SCENE

Hollinshed's account is briefly given below :—

After Richard was dead, his body was embalmed and covered with lead, except the face, so that all men might see him and be convinced that he was dead. As the body passed from Pomfret to London through many of the towns dirge was sung in the evening and mass of Requiem in the morning, and after the prayers his face was shown to all who wished to behold it.

Thus was the corpse first brought to the Tower, and then through the city to the Cathedral of St. Paul, and then at Westminster. The king and his noblemen were present both in the evening and the morning services. When it was ended, it was ordered that his corpse should be buried in the church of the friers preachers at Langley.

III. DEVIATIONS FROM HISTORY

Bolingbroke's mourning over the untimely death of Richard is not correct to history. Though Hollinshed mentions that Bolingbroke joined in the funeral services, yet the mourning as depicted by the playwright is a truly Shakespearian touch.

IV. DRAMATIC SIGNIFICANCE OF THE SCENE

The scene appropriately marks the close of the drama as such it has a distinct dramatic atmosphere. The first part tells about the suppression of the rebellion and creates an atmosphere of peace, security and justice that is essential to a good but vigorous administration such as Bolingbroke's. The second part that deals with Bolingbroke's mourning for Richard introduces a sad and solemn tone which is a fitting close to a tragedy. The dramatist also raises Bolingbroke in the estimation of the readers by making him administer a sharp rebuke to Exton for the murder instead of expressing his happiness over the deed in an unseemly, vulgar manner—

"My soul is full of woe
That blood should sprinkle me to make me grow."

Further, the end of this scene gives indications that Bolingbroke is already beginning to feel the first strokes of Nemesis (the evil deed recoiling on the doer). Bolingbroke is in for trouble. The law of retribution (punishment for the crime) is at work.

V. NOTES AND EXPLANATIONS

19—21. It is often supposed that the Abbot of Westminster who takes part in this play was William of Colchester, who lived up till 1420. Some editors think that it was his successor Richard Harounden or Harweden. But Shakespeare follows Hollinshed closely in this matter. Hollinshed mentions no name and says, "Shortly after, the Abbot of Westminster, in whose house the conspiracy was begun, for thought fell into a sudden palsy, and shortly after, without speech, ended his life."

24—29. Bolingbroke acted wisely in showing mercy and generous treatment to Aumerle. It is said that Carlisle was also given a living in Gloucestershire afterwards and he lived upto 1409.

38—40. This idea recurs in *Julius Cæsar* also, that is, the masters incite their followers to murderous deeds at

first, and then when the deed has been committed, they wash their hands clean and condemn the persons who have done it. For example in *Julius Cæsar*, II, 1, 175—177 :—

"And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em".

In *King John*, the conduct of John towards Hubert after the incitement in III—3, 59—69 is of a similar nature. Queen Elizabeth also followed the same type of policy towards Mary Queen of Scots.

49. Bolingbroke had already been to the Holy Land in 1390. He repeats his intention to go on another pilgrimage in the beginning of *Henry IV* but he could not fulfil his idea because of the troubles that broke out with Glendower and the Percies.

51—52. Richard was buried at Langley, but as mentioned in the *Dictionary of National Biography* "Henry V whom as a boy Richard has treated with kindness, removed his body to the tomb at Westminster."

IMPORTANT CRITICAL QUESTIONS WITH ANSWERS

QUESTIONS ON THE TEXT

Q. 1. What is the significance of the opening Scene of this play ?

Ans. The opening Scene of every Shakespearian play is meant for the introduction of the important characters, and the explanation of the general situation which form the foundation of the play. But the opening Scene of '*Richard II*' does much more than this. It serves as the beginning of the main action which is rather abrupt. The contest between Richard and Bolingbroke, which is the central idea of the play, begins with the opening Scene, because when Bolingbroke resists the wishes of Richard, the keynote of the whole play *i.e.*, contest between Richard the usurped, and Bolingbroke, the usurper, is struck. At the same time the dramatist throws into relief the contrast between Richard the sentimentalist, and Bolingbroke, the man of action.

Their quarrel is made the starting point of the action of the drama. The whole complication of the plot arises from Richard's vacillation and weakness displayed at the very outset of this play. Richard's action here is the index to his entire character. His weakness is thoroughly revealed inasmuch as he yields as soon as he meets with determined resistance. He makes a barren assertion of his royal power, but shrinks from putting it to the test. He is afraid of offending Bolingbroke, and yet wants to assert his royal authority on him. Boas says, "There is no more decisive test of a king's quality than his method of dealing with the great subjects who stand nearest to the throne." Bolingbroke was the King's cousin and rival to the throne. Norfolk was Richard's friend and confidant. In deciding their quarrel he makes both of them his mortal enemies, offends the barons, turns the tide of popular opinion in favour of Bolingbroke and shakes the foundation of his own empire. He reveals himself to be absolutely powerless in having his commands respected by those who were influential in

the kingdom. Neither Bolingbroke nor Norfolk take back the gage when ordered by the king.

Q. 2. How far do you think did the death of Gloucester effect Richard's deposition ?

Ans. The motive of Bolingbroke in bringing against Norfolk the charge of contriving the murder of Gloucester was really to put the character of Richard into suspicion. He knew that Norfolk was not responsible for the murder, and he thought that Norfolk when challenged would bring the cat out of the bag and reveal the real murderer, *viz.*, King Richard, to the public. Norfolk does not implicate the King, but, in his reply to the charge, he speaks certain equivocal words which make the hearers suspect the king to be responsible for Gloucester's death. Norfolk says :—

—"For Gloucester's death,
I slew him not ; but to my own disgrace
Neglected my sworn duty in that case.

According to Holinshed's statement these lines refer to Norfolk delaying in carrying out Richard's command to kill Duke of Gloucester secretly. Besides placing the king under cloud of suspicion, this charge against Norfolk proves the beginning of this quarrel between Bolingbroke and Richard, leads to Bolingbroke's banishment. and ultimately to the over-throw of Richard's government. Hence this little incident, *i.e.*, the death of Gloucester, is a very important factor in the plot inasmuch as it serves as the root cause of Richard's deposition.

Q 3. What was Richard's motive in banishing Norfolk and Bolingbroke ? How far did he succeed in his secret design ?

Ans. Bolingbroke was a formidable rival to the throne of England, while Norfolk was in the know of the deadly secret of Richard's hand in the murder of Gloucester. There was a motive in King Richard's suddenly changing his order regarding the two Dukes settling their quarrel by a duel. One of the two would have been killed in the duel, inasmuch as it was going to be a fight to the finish. If Norfolk had been killed, the position of Bolingbroke would

have been strengthened. If, on the other hand, Bolingbroke had been killed it would have turned John of Gaunt, York and other powerful nobles altogether against Richard' To end this dilemma, Richard thought of banishing both of them, thinking that the means justified the end. Unfotunately Bolingbroke's banishment alienated the sympathy of the barons on one hand and stiffened Bolingbroke on the other hand in his project to take the throne of England. Richard makes the case worse by reducing the banishment of Bolingbroke inasmuch as it was one more instance of his vacillating mind and his weak character.

Q. 4. Describe the political situation at the opening of the play 'Richard II.'

Ans. In Act I we get a fair inkling of the political situation of the then England. King Richard had made himself fairly unpopular both among the barons and the people by his tyrannical acts, by imposing hign taxation, by his evil deeds and by fulfilling the wishes of his favourites. The Duke of Gloucester had been murdered under suspicious circumstances, and Bolingbroke had already referred the matter to the Parliament. The aged veteran counsellors of Richard were disgusted at the King's stubbornness not to listen to their warnings. Bolingbroke had secretly designed to overthrow King Richard by discovering the loopholes in his administration. Practically all the influential barons had become hostile to King Richard when the duel was ordered to be fought between Bolingbroke and Norfolk. The signs of chaos and bad government were already visible and the coffers of the state were empty because of the extravagant amusements of the king. Over and above all this the king wanted more money for his Irish expedition. This was just opportune time for Bolingbroke to begin his scheme of turning the table on Richard.

Q. 5. What bearing has the conversation of Gaunt with the Duchess of Gloucester on the sanctity of kingship ?

Ans. Scene, 2, of Act I has been introduced mainly with the object of alienating our sympathy from Richard by laying on him the guilt of Gloucester's death. The Duchess

of Gloucester here appears as a dutiful wife bent on avenging the murder of her husband. She appeals to Gaunt on the ground that the Duke of Gloucester was Gaunt's brother. Her first words are "Finds brotherhood in thee no sharper spur ?" Gaunt on the other hand, bases his remarks on the sanctity of kingship namely, Richard was the king and the same blood circulated in his veins as in his own. To meet the accusation brought forward by the Duchess in the following lines :—

"In suffering thus thy brother to be slaughtered,
Thou showest the naked path-way to thy life.
Teaching stern murder how to butcher thee,

Gaunt falls back on the sanctity of kingship. He says that the quarrel was God's since God's substitute, "His deputy anointed in his sight" had caused the death of Gloucester. This exhibits that Gaunt will do nothing to avenge the death of Gloucester. It also illustrates the feeling with regard to the sovereign which animated many minds besides Richard's own. York and Charlisle both were believers in the Divine Right of kings and the sanctity attached to the person of the king. In fact the sanctity of kingship has a very significant bearing on one of the chief features of the play. As Verity points out it makes us feel the awe of a king, as God's steward and deputy on earth in which Richard grew up. Realising this awe we wonder less at the king's untempered sense of his Divine Right. The coronation of the English sovereign, as of all Christian sovereigns is, however, an anachronism in *Richard II*. For, in England this idea which reached its zenith under the Stuarts, grew up under the Tudors. Elizabeth emphasises that the insular position of England has been ever since the dominant note of British policy, and this is essentially summed up in Gaunt's speech. Shakespeare's history was coloured by the condition of the problems of his own age, and hence he introduces the sanctity of kingship in *Richard II*.

Q. 6. **What idea of Feudal System do you get from this play ?**

Ans. We get a fair idea of the medieval Feudal System prevailing in England in the days of King Richard II

from Act I Scene 3, and from Act II Scene 1. In Act I, Scene 3 we come across the interesting description of the rites of knighthood. (Line 75) and the ceremonies belonging to a trial by combat *viz.* asking first the combatants as to who they were and what the cause of their quarrel was, and then to put them to the formal repetition of their charges against each other, and then to take an oath from them to abide by the laws of chivalry. The heralds, the blowing of trumpets, and the order of the charge given by the Marshal are entirely a reproduction of the rites of knighthood prevalent in the old Feudal times. Even some of the wordings used in the duel scene have been taken from the old Feudal days. In Act II, Scene 1, we come across the formality of claiming a property in accordance with the Feudal System of wardship, by which if the heir was under age, his superior Lord was over-lord, from whom he held the land as the right of wardship as well as the custody of the manor and land till the heir came of age, when he "sued out his livery" by a certain process given below, and thus got possession of the property. The process was that if the heir to the property was under age he became a ward of the king; but if he was found to be of full age, he then had a right to sue out a writ of his livery that the king's hand might be taken off, and the land delivered to him. Attorney-Generals were appointed by general authorities for such suit. York refers to this Feudal System in the following lines addressed to King Richard, when the latter wants to seize the property of Bolingbroke :—

> "If you do wrongfully seize Hereford's rights,
> Call in the latter's patents that he hath
> By his Attorneys-General to sue
> His livery and deny his offered homage............

In addition to these two scenes we get a general idea of the Feudal system, specially of over-lordship from the description given in the play of the different Castles belonging to the different barons, who seemed to be more or less independent within their own estates, and who were responsible for revenues to the king who was their supreme Lord. Whenever the king wanted to gather forces round him: he did not think of his Army or his Commander-in-Chief, as a

king would think in modern days, but he enquired whether such and such lord was there, and whether he could furnish the king with his retinues. When Bolingbroke lands on the English soil some of these great barons fly over to him with their men, so that King Richard is left with an undefended kingdom without any army. The tenants of these lords would rather obey their own masters than the king. Hence poor Richard on his return from Ireland, finds himself without an army. Lord Salisbury had to fall back on the Welshmen in order to help King Richard in his contest against Bolingbroke. If the Feudal System had not been in vogue in England in those days, King Richard would not have come to such a grief. Students must remember that the flight of the barons to Bolingbroke meant an absolute deathknell to the monarchy of Richard.

Q. 7. Comment on Gaunt's speech in Act II, Scene I, on the greatness of England.

Ans. This splendid passage of the book is given in "*England's Paranassus*". a collection of poetical extracts from various authors, printed in 1600. By mistake it was attributed to Michael Drayton. Anyhow this shows the popularity which the glorious speech of Gaunt possesses. It is fraught with the true Elizabethan spirit regarding the imperial grandeur of England under the rule of Queen Elizabeth. Brandes calls it the earliest expression of Shakespeare's exultation over England's greatness and his pride in being an Englishman. Verity calls it "the watermark of the eloquence of patriotism." In addition to its fervid eloquence and its deep sense of patriotism, it establishes the greatness of England on account of its insular position. England is the fortress built by nature for herself. Her greatness lies in her being a little world of her own. And then she possesses natural beauty also. She is, therefore, compared to a precious stone set in the silver sea, which served her the purpose of a defensive moat to a fortress or a rampart to a protected city. There is another element of England's greatness alluded to her *viz*., the independence and liberty she has always been enjoying due to the valour of her king and her people. England is the

seat of Mars, 'the royal throne of kings, 'the teaming womb of royal king's renowned for their valorous deeds and true chivalry. At the same time she is "other Eden, demi-paradise." The whole of the speech reveals genuine admiration for England and her greatness by one of her patriotic sons. From the literary point of view, it is replete with beauty of imagery and verbal eloquence. It has also the literary device of a sharp contrast which intensifies the speaker's meaning. After paying a glowing tribute to England's greatness and beauty, Gaunt compares old England with the England of Richard's days, "bound in with shame, with inky blots and rotten parchment bound," alluding to Richard's farming out his realm to his favourites. One of the causes which hastened the death of Gaunt was that he found England in such a miserable plight that she, instead of conquering others, had made a shameful conquest of herself.

Q. 8. Why does Richard fail to cope successfully with the designs of Bolingbroke ?

Ans. Richard had been unfair both to the Commons and the Nobles. He had heavily taxed the people and at the same time had fined the nobles for their ancient quarrels. By flattering his favourites he had alienated the sympathy of those lords who were the real pillars of the empire. Confiscation of the old Gaunt's property was the proverbial straw on the camel's back. This taxed the patience of the noblemen who had been true to him inspite of his high-handedness. In Act II, Scene 1, York warns Richard of the fatal step he wastaking in depriving Bolingbroke of his father's estate. He does so even at the risk of incurring Richard's anger. His warning shows his sound judgment inasmuch as Richard's action in denying to Bolingbroke his patrimony gave Bolingbroke a good excuse for returning to England before the expiry of his period of banishment and at the same time alarmed the other barons lest their turn should come next. Thus the warning of York came out to be literally true *viz.* :

You pluck a thousand dangers on your head.
You lose a thousand well disposed hearts."

From the legal point of view this confiscation was absolutely unjust, and amounted to a positive breach of

faith, since Richard had promised Bolingbroke that he should be allowed to claim his inheritance by a proxy, and had given him *letters patent* to that effect. To go back on his letters patent meant that Richard's words had no value. Shakespeare makes this breach of faith on the part of Richard the basis of Bolingbroke's future action, and when the crisis comes Richard finds his authority suddenly gone away from his hand, because every nobleman had grown nervous on account of his high-handedness. We must remember that confiscation of a nobleman's property in those days meant something subversive of the entire Feudal System. It meant that the king was forcibly taking possession of a large estate, and was directly transferring under the crown the tenants who did not belong to him as he was not their overlord. It meant that the king was going against the entire Feudal System of vassalage and overlordship, and was forming the nucleus of a crown army.

Q. 9. Sum up the forebodings of the Queen.

Ans. The Queen's sadness began with the departure of Richard on his Irish expedition. It then meant only the wrench which a faithful wife feels at the separation of her husband, specially when her husband was going to a war and was braving the dangers of a sea voyage. After a while this natural sadness ought to have worn off, but the Queen finds that she is unable to do so. She finds pleasure in welcoming grief instead of harbouring the image of her husband in her heart. On the other hand she felt that some sorrow lying in the womb of futurity, and not yet mature for birth, was slowly coming on towards her. This was a presentiment of a dark future which made her inmost soul tremble at a trouble which at present did not exist, This led her to think that there was some trouble overshadowing her husband. Somehow or other, her inward soul persuaded her to believe in this forthcoming danger to her husband, and this made her stick to sadness. It was not a mere conceit because an imaginary grief is always caused by some grief that happened before, which was not the cause with her. Hence her sorrow referred to some trouble that lay in futurity. Her imaginary grief was not the result of a preceding grief, but gave birth to a real grief of which she was

convinced. She did not, however, know the exact nature of the forthcoming trouble. Her presentiment was however vague.

Q. 10. How does Bolingbroke justify himself to York for his returning from banishment before the expiration of the sentence passed on him?

Ans. York meets Bolingbroke and his friends in the wilds of Gloucestershire and pronounces him as a rebel who had committted a treason in coming back to England before the expiration of his period of banishment, and in assuming an armed defiance against his sovereign, Richard. Bolingbroke denies that he has either committed a treason or an act of rebellion. When he was banished he was Duke of Hereford and now he was Duke of Lancaster. He did not come back in the capacity of a rebel but a subject claiming his rights and royalties which had been forcibly taken away from him and given to upstart prodigals. He was denied his legal right according to the feudal laws of claiming delivery of his father's goods. Was he not justified in demanding justice as a subject? Was he not justified in coming to England in person to lay his claims when attorneys were denied to him? From legal point of view Bolingbroke's arguments are entirely unassailable, and he seemed to be quite justified in the steps that he had taken. But one who believed in the Divine Right of kings and to implicit obedience to the king in the capacity of God's Deputy, the arguments of Bolingbroke are hardly a justification. York himself is not satisfied with these arguments, and still thinks that the armed defiance of Bolingbroke and his resolution to carve out his own possession and get his property amounted to a rebellion and those who helped him were abetters. Northumberland puts in the plea on behalf of Bolingbroke that Bolingbroke had sworn about the intention of his coming to England, namely to claim his own property only. The later events show that this was only a ruse, his real motive being to capture the throne of England because of the opportune time destiny had given him.

Q. 11. What dramatic significance has Scene 2 of Act in the play?

Ans. The Queen's sadness is no doubt meant to foreshadow the disasters that follow. Exactly similar is the apparently causeless sadness of Antonio at the beginning of "*The Merchant of Venice*," of his first words. "In sooth, I know not why I am so sad." So the Queen "knows no cause." One view is that in each case (and we might add Shylock's forebodings in *The Merchant of Venice*," Act II, Scene 5. 16-18, Hamlet's before the duel, Act V, Scene 2, 222, 235) the feeling of depression is meant to illustrate the mysterious idea that "Coming events cast their shadows before." Another view is that the mood is attributed to a character, purely for dramatic effect, as though a dramatist had the right to arrange the outset of a scene or episode in such a way as best to harmonise or contrast with what follows. Personally I cannot help thinking that, while desire of dramatic effect is the motive for *emphasising* the mood, yet some natural explanation of it, arising out of the circumstance, is also possible. Depression may be due to the unconscious influence of events and surroundings on a sensitive nature. Here, for instance, the young Queen is sad at the recent parting from Richard ; further, she may well have a feeling, after York's words (Act II, Scene 1, 200-214) which she heard, that dangers are threatening her husband and things in general are going ill ; and this feeling is intensified by loneliness into a state of general unrest, a nervous expectancy of ill. (*Verity*).

Q. 12. What importance does the opening Scene of Act III possess from the dramatic point of view ?

Ans. This scene has a very great dramatic significance from the point of view of the movement of the plot. It brings in the complication of the plot, because in this scene we find Bolingbroke suddenly giving up the role of a subject and assuming the functions of regal powers. He imprisons the King's favourites, reads out formal charges against them, and orders their execution. These were functions which could be exercised either by a special tribunal sanctioned by the King, or by one who arrogated to himself the powers of the King. Bolingbroke had not the slightest authority in executing the King's favourites, and thus take the law into his own hands. As a matter of fact, this amounted to

a positive rebellion against the constituted authority of the King. He was a shrewd man and knew that the King's favourites had no one to sympathise with them, and, perhaps the noblemen who had gathered round him would be only too happy to see them executed. But the nobleman did not see the subtle way in which by this act Bolingbroke was assuming the functions of the King. Bolingbroke proceeded very steadily and drove in a wedge with a craftiness which none of the noblemen round about him could understand. They could not see that Bolingbroke's coming to England was no longer limited to its first nominal scope; and when they discovered it, it was too late for them to retrace their steps.

Of course Bolingbroke found the soil quite ready for him, because of the serious misdeeds of Richard, but he had to knock down the traditional and time-honoured notion of the santcity of kinship. This he did in the subtle manner indicated in this Scene. The ac ion of the play begins to move rapidly after this scene, because of the complexity arising in the plot. Hence from the dramatic point of view it was absolutely necessary to bring in this scene. It marks an important stage in the development of the main action.

Q. 13. Comment on the Gardener's Scene. What purpose does it serve in the play ?

Ans. The Gardener's Scene, in addition to its being a relief to the reader against the thickening of the tragedy that is imminent, serves to further the action of the play. It is a side scene giving us the impression of those who are watching the course of events from a distance, and it invites the reader to join the groups of spectators, so that the reader cannot help feeling some of the anxieties which fills the mind of Richard's well-wishers, and something of the grief that assails the mind of the Queen. When the gardener and servants talk about the unhappy state of England, and we hear their comments on contemporary events, those events appear much nearer to use and more vivid. For the time being we become

partisan of King Richard and are ushered right into the midst of the then political atmosphere. "We slip insensibly into the feelings of an on looker—a man in the street—the people." Coleridge, commenting on this scene, speaks highly of Shakespeare's histrionic art. He says, "Shakespeare's wonderful judgment appears in his historical plays, in the introduction of some incident or other, though no way connected, yet serving to give an air of historic fact. Thus the scene of the Queen and the Gardener realises to the thing, makes the occurrence no longer a segment, but gives an individuality, a liveliness and presence."

Q 14. "King Richard is easily exultant, and as easily depressed." Discuss and illustrate.

Ans. Richard is slave to impulses and is swayed by gusts of feelings. His constant changing of orders establishes the inconstancy of his character. His moods also sway according as his fancies dictate. He has a rich imaginativeness and sentiment, and, therefore, can picture to him what appeals to his emotion. As his pictures rapidly shift in his mind he gives way to exultation and depression. In Act III he gives vent to a rapid oscillation of feelings. A word of consolation exults him, while the bare suggestion of calamity depresses him. He too readily assumes that his favourites had deserted him, and his love changes suddenly to the sourest hate which he exhibits in terrible curses. Sometimes he brags of his Divine Right as a king and his anointed body, and the next minute he behaves as a veritable coward. In one moment he speaks like a valiant king, but the next minute he raves like a maniac, giving way to abject despair. In Act III, Scene 2, he alternates many a time between unwarranted confidence and unmanly despair. Even when he learns that every one has deserted him, he reposes faith in God and expects Him to send angels to his rescue. This is an example of unwarranted confidence. The next minute he thinks of surrendering himself and his land to Bolingbroke without a show for fight. This is an example of unmanly despair. After this, mental oscillation has stopped, he takes up the role of a philosopher, and in his philosophical mood begins

to indulge in the luxury of grief, and irritably exclaims :—

By heaven, I'll hate him everlastingly
That bids me be of comfort any more.

The whole of this Scene shows his peevishness and impatience. Calamity at once tilts his balance of mind, and makes him now court despair and now feel confident. This establishes the theory that he had no character inspite of his many gifts. It seems that indulgence in emotion had sapped his strength of judgment, so that at the first sign of distress he loses his wits.

Q. 15. Discuss and illustrate Shakespeare's views on the Divine Right of Kings.

Ans. King Richard's view of sanctity of kingship represents the prevailing view in the Feudal days of England. Richard believed in the inviolability of kingship as well as its sanctity. In Act III, Scene 2, he says :—

"Not all the water in the rough rude sea
Can wash the balm off from an anointed king :
The breath of worldly men cannot depose
The deputy elected by the Lord.

The same divine character of the king is expressed by Bishop of Carlisle when Bolingbroke wants to ascend the throne of England. The bishop says :—

"And shall the figure of God's majesty.
His captain, steward, deputy elect,
Anointed, crowned, planted many years.
Be judged by subject and inferior breath
And he himself not present ?

In other words, to depose an anointed king would mean committing a terrible and heinous sin. According to this theory whatever tyranny a king might perpetrate, he could not be deposed, since he was Lord's Deputy on earth. The doom of Richard, as enacted in this play, shows, however, that Shakespeare did not believe in the inviolable character of an anointed king. He does show that Bolingbroke was a usurper, and had neither legal nor the ecclesiastical right to the throne of England. But at the same time he shows that a heaven-sent prerogative or a

Divine right like this cannot be exercised for base ends, and one who misuses the divine right forfeits it, and must expect to fall. In fact, this constitutes the moral of the play. Our conclusion is that Shakespeare's ideas about kingship were coloured by the Divine Right of Kings, which reached its zenith under the rule of Elizabeth, but Shakespeare did not b lieve that this Divine Right should be exercised in an irresponsible manner. Duke of Gaunt alone in this play gives expression to Shakespeare's genuine feelings on this subject, when he rebukes King Richard in the following words for having misused his divine privilege :—

> "And thou, too careless patient as thou art,
> C mmittest thy anointed body to the care
> Of those physicians that first wounded thee."

Q. 16. Give a concise summary of the Gardener's Scene and show what charges the people in general bring against King Richard.

Ans Reproduce the "Summary" of Act II, Scene 4 and add the following paragraph :—

From the conversation between the Gardener and the Servant on one hand, and between the Gardener and the Queen on the other, we gather the public opinion against King Richard on his surrender to Bolingbroke. The people believed that King Richard had met his ill-fate primarily because of his vanity and evil ways which did not allow him to look after his government. The king was wasteful (extravagant) in their opinion, and had not kept his land in proper order. He had allowed the whole land to be full of rank growth of weeds which choked up its fairest flowers. In other words, Richard did not look after those noblemen who were real bulwarks of his government and allowed his favourites to domineer over the barons. In the heyday of his prosperity, he allowed disorder and disease to creep into the body-politic, and naturally with adversity he had to face degradation. He pinned his faith on his parasites who seemed to be supporting him, whilst in reality they consumed his resources. It was his duty to chastise the over-proud and to curb down the upstarts growing in power. He

ought to have been wide-awake and realised his duties as a king instead of wasting away his hours in idleness. He ought to have checked his extravagant habits and put his government on a stable basis while there was time. The Gardener brings in an analogy in order to show what Richard ought to have done. He ought to have trimmed and dressed his land. He ought to have followed the practice of the gardener to make an incision on the bark of fruit trees lest the bark becomes too rich and destroys the fruits. Superfluous branches he must have cut off so that the productive boughs might live.

Q. 17. Give a detailed account of the Deposition Scene.

Ans. Reproduce Summary of Act IV, Scene 1.

Q. 18. Give in your own words Carlisle's arguments against the deposition of King Richard.

Ans. Carlisle's arguments against the deposition of Richard are brief but telling. He fearlessly speaks the truth because as a Bishop he could not allow any un-godly act to be done without a protest. It was foul wrong on the part of a subject to pass a sentence on his king. Bolingbroke was a subject of Richard and, therefore, he could not be the upright judge. Even thieves are judged in their presence, although their guilt is quite manifest. How can, therefore, King Richard who represented God's majesty on earth be judged in his absence ? Moreover the King was anointed, crowned and firmly fixed in power for several years, and it would be a heinous sin in a Christian country to allow a subject of inferior position to pronounce judgement against, the deputy elect, captain and steward of God. Bolingbroke was not only a mere subject but was a foul traitor, and if he was to be crowned it would bring on a curse to the country, and a day would soon come when "the blood of English shall manure the ground" and disorder, fear and mutiny would be so common in England that it would soon become the field of Golgotha strewn with dead men's skulls. The result of such an unlawful deposition would be stirring up a civil war in England which in course of time was bound to sap the vitality of England. It is noticeable that

the prophecy of Carlisle came out to be true, because soon after this came in the war of Roses.

Q. 19. Comment on the conduct of Richard at the Deposition Scene.

Ans. The essential weakness of Richard's character is effeminacy which is revealed in the Deposition Scene. He proclaims the inviolable majesty of the kings, but bemoans his misfortune without a spark of kingly spirit. Only for a moment he asserts himself when he pulls up Northumberland for insisting on his reading the record of his offences. That is the only relieving feature of King Richard in the whole of this important scene. Instead of keeping up his dignity of a king in his last hours he gives way to tears that do not enable him to see the scroll of paper lying before him. Instead of showing to the Parliament and the People that even an uncrowned king can have the dignity of a ruling sovereign he becomes eloquent over his sorrow and hands over one by one all the signs of regal glory. At times he poetises over his adversity indulging in original imageries *e.g.*,

> "O that I were a mockery king of snow,
> Standing before the sun of Bolingbroke,
> To melt myself away in water-drops !

And he then behaves as a crank full of oddities when he commands a mirror to be brought to him, so that he may see how his face looked, bankrupt of his majesty. When he looks into the glass he delivers a homily sermon in the following words :—

> "O flattering glass
> Like to my followers in prosperity
> Thou dost beguile me !

Could frivolity go further ? He behaves like an actor playing a part lost in the admiration of the beautiful words he utters. He seems to be playing to the gallery in order that people might applaud his poetic imagination and his fanciful imageries. But he does not show the least sign of the dignity of majesty which could impress even his enemies in his fall. He shows a base attitude, and utter disability to bear his misfortune with fortitude. Instead of endeavour-

ing to excite admiration by his majestic demeanour, he is content to provoke the pity of the bystanders in glib phrases and an ornamental style. At a time when he was handing over his crown and his country to his rival, he begins to quibble with him *e.g.*,

"I'm greater than a king:
For when I was a king, my flatterers
Were then but subjects; being now a subject,
I've a king here to my flatterer,
Being so great, I've no need to beg.

In short Richard's conduct at the Deposition Scene is quite unkingly and unbecoming for one who drew his blood from Black Prince and Edward III. and one who ruled over the destiny of England for so many years. Sometimes his conduct is absolutely childish.

Q. 20. Discuss and Illustrate Shakespeare's views on the justification of means by the end.

Ans. It is rank Jesuitry to justify the means by the end, however, noble it might be. Shakespeare gives so many instances of great men falling into this error and believing into this casuistry for selfish purposes. But Shakespeare never believed in this maxim, as is apparent from the punishment which such characters of his meet with in his dramas. King Richard wanted above everything else to secure money for his extravagances. He thought he had a right to extort money from his subjects who were his vassals and exacted his money by hook or by crook using it away for base purposes. For the Irish war he takes to the novel experiment of farming out his kingdom to his favourites. Bolingbroke, on the other hand, always keeps before him the end in view and adapts his means strictly in accordance with the end. He has a foresight and patience. He watches the means patiently, and being wedded to his end, he does not become impatient of the means. Moreover, he never makes the means defeat the end itself. In order to take over the function of the king before the king is deposed; he executes the King's favourites. This is an example of adapting his means to his end. He shows clemency to (pardons) many of his foes *e.g.*, Aumerle and Carlisle, and

is moderate in his dealings with those who had pro-Richard tendency. He humours the king when he appears before him for the first time after his banishment in order that the king may himself offer the crown which was his ulterior (selfish) aim. There are instances to show how he never justified the means by the end but always thought of the end and the proper means to attain the end. All his actions are in accordance with this idea of adopting such means as would easily bring his end within his grasp.

Q. 21. How does Shakespeare account for the murder of Richard? How did Bolingbroke receive it?

Ans. In Scene 4, Act V we learn from Exton that Bolingbroke hints the removal of his "living fear," which is taken up by Exton. Exton is quite positive about it. According to him Bolingbroke twice said, looking at Exton, "Have I no friend"? Bolingbroke's look was significant. As Exton puts it, it seemed to say, ;

"I'd thou wert the man
That would divorce this terror from my heart.

Exton accordingly takes upon himself the duty of destroying the king's enemy, since he called himself the king's friend. Accordingly he goes to Pomfret Castle where Richard was imprisoned, makes the keeper give him poisoned food, but when he finds that Richard refuses to taste it, he actually attacks him with two servants and stabs him to death. He knows that he had not committed a good deed and says that he had killed one who was full of valour and royal blood. But his conscience was clear because he had carried out a broad hint of his king. When Exton brings the dead body of Richard, Bolingbroke disowns the deed and affects regret *Vide Scene 6, Act V*;

"Exton, I thank thee not; for thou hast wrought
A deed of slander with thy fatal hand
Upon my head and all this famous land,

In other words, he had to disown the murder of Richard because of political reasons. It was a deed that would create scandal against him and bring reproach both upon himself and the great kingdom he was governing. There-

fore he sacrifices Exton and puts on the air of a hypocrite and tells the Lords round about him :

"I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand :

This is nothing but adding insult to injury, and brings him sharply in the role of an unrelenting usurper. As such the reader cannot sympathise with Bolingbroke in this heinous act of his.

Q. 22. What is the dramatic purpose of the last Scene of this play? Does the play end in a tragedy?

Or

Can the play of 'Richard II' be called a tragedy.

Ans. The main action of the play is completed in Scene 5 of the last Act. The dènouement of the play is the murder of King Richard which is the culminating point in the contest between Bolingbroke and Richard that began in the very opening Scene. Scene 6 has been tagged on towards the end primarily to show that the tragedy of civil war in England had only begun with the death of Richard, and not ended. Carlisle's prophetic denunciation that the "woes are yet to come" is to come out true to the letter. This scene gives a foreboding of the evils to come. The king feels the guilt of Cain to be upon him, and the dramatist suggests that retribution (punishment) is bound to follow. There is a subsidiary purpose also of introducing this Scene *viz.* to round off the tale *i.e.*, to exhibit Bolingbroke firmly established on the throne because the conspiracy has been repressed, the grand conspirator, the Abbot of Westminster, is dead, and the "buried fear", Richard, is no longer to be dreaded.

The play, no doubt, ends in a grim tragedy *i.e.*, the spilling of royal blood as a result of a feud among the royal kinsmen. But the introduction of Scene 6 of Act V goes to show that Shakespeare did not mean the play to be called a tragedy, inasmuch as he predicts herein the greater woes that were to come off. In other words, the tragedy is not complete. The dramatist here attempts only to give a vivid account of certain historical incidents that led to the overthrow of King Richard's government, leading ultimately

to his murder. *His motive throughout is to interpret the inner meaning of the historical events relating to King Richard's reign,* He wants to lay bare the springs of the main historical developments during this period. He wants to reflect in this play the general temper of the time, the murder of Richard being a grim indication of it. He wants to bring into prominence the fate of England as a result of civil war and internal dissensions (disunity). These are the aims of a pure historical play. The tragedy of Richard's life is a part and parcel of the history of the time which Shakespeare is portraying here. A tragedy does not interpret the significance of historical events but sounds the utmost depths of human nature and deals with the mystery of pain and evil in life. The prevailing theme in a tragedy must be faithlessness of friends, treachery of relations and a general scorn of human kind due to exposure of uncommon knavery or unfolding of some mischievous machination (tricks) of a scoundrel exulting in his sins. In '*Richard II*' Shakespeare does not bring in any such psychology of human nature, but is contented with the psychology of English politics. Hence this play cannot be called a tragedy.

Q. 23. What is the significance of music in the murder Scene ?

Ans. Shakespeare himself was very fond of music, and believed that it can heighten the effect of tragedy if judiciously introduced in a play. On the stage in pathetic scenes a musical accompaniment always adds charm. Hence music has become a great feature in modern representations of Shakespeare. In Scene 5, Act V, of '*Richard II*', Richard is in a reflective mood and is philosophising over life and its different aspects just on the eve of his murder. The thoughts which he expresses in his soliloquy are also pathetic. At this time some inmate of the prison who is friendly to Richard sounds the note of a plaintive music in order to sooth the irksome (painful) hours of Richard's prison life. Richard's thoughts are so highly coloured with sorrow which he naturally feels over his deposition and imprisonment that he can hardly enjoy the music. On the other hand it grates harshly on his ears and serves to remind

him by contrast of his own unhappy lot. On hearing the music he says, :

> "Ha, ha ! keep time : how sour sweet music is,
> When time is broke and no proportion kept !"
> So is it in the music of men's lives.

The purpose of the dramatist, however, is served. The music increases the pathetic effect of the scene and deepens sympathy of the reader for Richard. Shakespeare's use of music, in fact, is a suggestive subject of study. He himself had a considerable knowledge of music and believed it to be an integral part of drama. The beneficial influence of music is illustrated in "the soft music" played in '*King Lear*' to sooth the distracted Lear. In '*Julius Cæsar*' "the music and a song" removes the impression of unrest left by the dispute between Brutus and Cassius, and stimulates the imagination that is ready to be moved by the manifestation of the supernatural that follows. In '*The Merchant of Venice*' music strikes in at the climax of the play *i.e.* when Bassanio is going to choose the casket.

QUESTIONS ON CHARACTERS

[*N.B.*—The pages referred to in the answers are the pages of the Introduction]

Q. 24. Characterise Richard as a King. What defects of his character were responsible for his deposition ? What is Shakespeare's attitude towards his downfall ?

Ans. *See* under "Richard as a King" on page 79 and summarise the material given on pages 80—86.

Q. 25. "Richard was his own deposer." How far do you agree with this observation ?

Ans. The same as for Q. No. 1.

Q. 26. Discuss the brighter qualities of King Richard. How does Shakespeare contrive to enlist our sympathies for him ?

Ans. *See* page 86 under the 'Bright side of his Personalities.'

Q. 27. 'King Richard was a sentimentalist or a poet.' How far do you think, it is a correct reading of his character ?

Ans. *See* page 88.

Q. 28. Discuss the qualities of Bolingbroke's character, which makes him superior to Richard:

Ans. *See* page 88 under 'Bolingbroke a man of action.'

Q. 29. Discuss the statement: – Bolingbroke is the central and controlling figure in the play."

Ans. *See* page 90, under 'His dominant Personality.'

Q. 30. What can you say of Bolingbroke's political sagacity ? Give instances from the play of his political wisdom and Strong Common-sense."

Ans. *See* page 91, under "His political sagacity."

Q. 31. Contrast Richard and Bolingbroke

Or

"The antithesis between Richard and Bolingbroke rests upon one of the ultimate distinctions amongst mankind, that of the practical and artistic temperaments, the men of deeds and the men of dreams and fancies" discuss.

Ans. 'It need hardly be said that the antithesis between Richard and Bolingbroke goes much further than politics; it rests upon one of the ultimate distinctions amongst mankind, that of the practical and artistic temperaments, the men of deeds and men of dreams and fancies. The personal beauty of Richard on which much stress is laid in the play, is but the map of his delicate intellect and flower-like imagination. He delights in music, in a spectacle, in the pomp and circumstance of the state. He is *an orator*, with a wonderful flow of eloquent words which runs like a river through scene after scene. He has his intuitions and can read the hearts of men, although he cannot control them. Like so many of the personages whom Shakespeare the actor made, he is himself *a born actor*. He loves a dramatic effect. He is in his element, sitting in the high seat at Coventry and throwing his warder down just at the

critical moment when the champions are levelling their spears in the lists. Even in his downfall, it gives him a thrill to like the stage in Westminister Hall and slowly to relieve himself of the burden of his crown with speeches of studied pathos while the lookers-on are divided between admiration for the artist and irritation at the *poseur*. He has no morals and no real feeling for anyone but himself; yet his sensitiveness of soul enables him to hold the hearts of those with whom he enters into personal relations, the queen whose bed he has wronged, the young nobles who plot in his cause, the menial who with much ado gets leave to see his face in prison. In return he has fund of ready sentiment which goes out not only to human beings, but also to roan Barbary and to the literal earth of his native land. And when action is called for, it is always sentiment that he succeeds in substituting. The shocks of misfortune stimulate him only to a more and more subtle exercise of his incomparable imagination. He is a sentimentalist and a poet. He becomes an interested spectator of his own ruin, dressing it out with illuminating phrases and exquisite images and so turning it into a thing of beauty and sorrow for himself and the audience; but makes no effort to avert it, and falls back upon a mystical consciousness of his divine right, and a half-belief in the probability of some incredible divine intervention in his favour. Never at any time does he come face to face with facts; but always sees them through the beautiful and distorting medium of his own dramatic fancy. The uncompromising popular judgement, with its short cuts to truth, sums him up, as 'the skipping king,' and in Shakespeare's psychology, he stands for the type of the artist.

Against Richard, Bolingbroke presents the incarnation of efficiency. He has no gifts or graces; the courtesy which wins him popularity is a matter of deliberate attitude, not of instinct. He speaks few words; none unconsidered or without a definite practical end. You recognise in him, 'the still strong man in a noisy land'; one who knows how to bide his time, and moves irresistibly, with something of the terrible precision of a machine, towards his predetermined end. The antagonism between

him and Richard declares itself from the beginning, and both are conscious of it." —E. K. Chamber.

In order to supplement this answer *See* page 88 under 'Bolingbroke, a Man of Action.'

Q. 32. Point out the dramatic art displayed by Shakespeare in painting the character of the Queen.

Ans. Read the Queen's character on page 93.

Q. 33. Discuss the character of York. Is he a political turn-coat?

Or

How far do you justify York's conduct in deserting Richard and going over to Bolingbroke?

Ans. The question has been incidentally discussed in the character of York, given on page 94.

Q. 34 What part does Carlisle play in the Drama? Discuss his character.

Ans. *See* his character-sketch on page 97.

Q 35. Describe the character of John of Gaunt as given in *Richard II*. How far does it correspond with history?

Ans *See* the character-sketch of John of Gaunt on page 98.

Q. 36. Sketch the character of Aumerle. What possibilities of greatness do you find in him?

Ans. *See* his character-sketch given on page 99.

Q. 37. Comment on the characters of the favourites of King Richard.

Ans. Read the remarks about their characters given on page 101.

Q. 38. Show how Bolingbroke takes advantage of the circumstances and the mis-government of Richard to further his political aims.

Ans. On the eve of his banishment, Bolingbroke had a knowledge of the discontentment simmering in the hearts of the people at the tyrannical rule of Richard. He himself

had fallen victim to the arbitrary power and whimsicality of the king. He had fully realised even then how King Richard maintainted the title of King without having the real power of kingship and how through his mis-government and his profligacy and his pampering of his favourites the whole nation had grown restless. So he at once formulates a plan through his uncommon foresight. He knows that misrule and heavy taxation could not keep up the throne of Richard for a long time, and so he conciliates the people by his general courtesy and gracious acts of kindness. He returns at an opportune moment when the king is away to Ireland, and with great shrewdness drives the wedge in between those nobles who had turned against Richard and those who were his favourites. He makes the fullest use of his political sagacity and strength of character. He wins over the nobles who had gathered round him, pardons those who had raised their heads against him, *e.g.*, Aumerle and Carlisle, pretends injured innocence before York and wins his sympathy thereby, and finally kills the King's favourites in cold blood He then takes advantage of Richard's weakness of character and by perfect skill makes him hand over the crown of England of his own accord. And then he makes it appear both to the barons and the people that he takes up the reins of Government as something forced upon him rather than seized as prize that he loved and coveted He indulges the King's whims and checks Northumberland's unnecessary harshness. He shows himself anxious above all things to avoid creating suspicion. Before putting the king's parasites to execution he proclaims before all the several crimes committed by them. In Deposition Scene his treatment of the king wins approbation from all and he makes it clear to the Parliament and the people that the king was offering the crown because he found it too heavy for his head. He asks the King again and again whether he was surrendering the crown of his own free will or not in order that his ascending on the throne may not be taken as an act of usurpation.

Q. 39. Show how Shakespeare contrives to justify usurpation of the throne by Bolingbroke. How far do

you think he was responsible for the murder of King *Richard II*.

Ans. Shakespeare develops the plot of this play in such a manner that the overthrow of King Richard becomes the natural climax of the course which Richard had taken, and inevitable under the circumstances. If Bolingbroke had not taken advantage of the King's absence in Ireland, the thing might have been delayed but it was sure to come off sooner or later. Shakespeare makes Richard confess that, *firstly* he lost his empire through his own fault, and *secondly*, that grim necessity or destiny wanted it. When taking leave of the Queen he says :

'Our only lives must win a new world's crown
Which our profane hours here have stricken down.

The Queen observes that her husband was *transformed* and *weakened* both in shape and mind. And then the dramatist gives us a series of incidents which are bound to rob Richard of his kingship. Shakespeare, in fact, makes it abundantly clear that Richard falls because he has violated the real sanctity of kingship and has neglected his kingly duty. Thus the conclusion that the reader arrives at by going through the play, is that *Richard is his own deposer, and that Bolingbroke is not a usurper*. The crisis of the drama proves him unfit to be a king because he gives in without a blow and indulges in the cheap luxury of woe. Yet if we think over this changing of hands in the government we cannot but call Bolingbroke a usurper. This epithet is bound to cling to him inspite of all the justification that Shakespeare brings in his favour, and, however, strong the contrast may be in the characters of Bolingbroke and Richard. We cannot think lightly of the fact that Bolingbroke takes possession of the crown to which he did not have any legal right. According to the theory of divine right, he ought not to have touched Richard. According to the law of inheritance on which he lay so much importance in his own case while claiming his own property and title, he could not call himself an heir to the throne. Therefore, in bringing about the deposition of King Richard he appears in the role of a pure usurper. He was successful in his contest with Richard because he possessed the true kingly instinct,

which Richard did not have, but none the less he was a usurper. It is wrong on his part to believe that he has been the instrument appointed by God to bring retribution upon Richard. Prof. Dowden makes some cogent remarks on this phase of Bolingbroke's character. "Bolingbroke is studious to obtain the good graces of nobles and of people, and succeeds because, wedded to his end, he does not become impatient of the means; but he is wholly lacking in genius of the heart; and therefore, he obtains the love of no man." After usurpring Richard's kingdom he contrives to murder the old king. He first hints about the removal of his "living fear", and then when Exton helps him in removing it, he disowns the deed and affects regret. This is adding insult to injury, and puts his act of usurpation even under a darker light. Hudson also traces the murder of Richard to Bolingbroke's usurpation. He says :—

"As for the murder of Richard, this is a wretched climax, but there is the less need of remarking upon it, since Bolingbroke's professed abhorrence of the deed and remorse for having hinted it, whether or not sincere, sufficiently marks it out for reprobation. The immediate cause of it is the conspiracy for restoring the deposed king, which has cost the lives of several men. And the fact that Richard's life thus holds Bolingbroke in constant peril of assassination amply explains why the latter should wish the ground and motive for such plots removed, though it may not in the least excuse the means used for attaining this end. The source of all these evils lies in the usurpation, and for this Richard is quite as much to blame as Bolingbroke.

GENERAL CRITICAL QUESTIONS

Q. 40. Discuss the method followed by Shakespeare in his historical plays stating the importance of Richard II, as a historical play.

Or

Justify the remark of Coleridge about Shakespeare's "Richard II." :—

"It is perhaps the most purely historical of Shakespeare's Dramas."

Ans. A Historical Play deals with the positive, practical world. Their subjects are mostly taken from the chronical Plays of England ; and taken together the whole series is supposed to form a sort of national Epic and gives a better idea of true history of the English race than the dry as dust chronicles. The theme of these Historical Plays according to Dowden is how *a man may fail, and how a man may succeed in attaining a practical mastery of the world.* "The characters in the historical plays are conceived chiefly with reference to practical action. The world represented in these plays is not so much the world of feeling or of thought, as the limited world of the practicable. *Here we are chiefly concerned with what man does and not with what man is.* The histories like the tragedies are for the reader a school of discipline. But they do not deal with final issues of life and death. They deal with the finite issues of failure or success in the achieving of practical ends, and the feeling which they leave with us is that of a wholesome, mundane pity and terror or a sane or strong mundane satisfaction."

Shakespeare has taken the crude and undigested annals which he had at his command, and from them has presented to us in a new and living form all the essential features of English political institutions. He has unfolded to us the deepest mysteries of state, and the inmost meaning of historical events. He has revealed to us the springs of all large historical developments. Whatever is universal in the mind and character of entire ages and people is brought closely before us. The general temper of the times is faithfully reflected in the historical plays and the incidents that affected the common fate of our country are brought prominently in to view. The poet has, moreover, breathed life into dead heroes, and endowed them with all their natural gift and characteristics so that they reappear before us as distinct and vivid personalities.

The importance of "*Richard II*" considered with reference to series of which it forms a part, consists in the fact that in it may be traced the germ of nearly all the great historical developments of the succeeding century. "The evil that men do lives after them." Richard II, not only carved

out his own calamities, but was responsible also for most of the disasters that befell England during the reigns of his Plantagenet successors. "Thus in the whole series," says Ulrici, "the tragic influence of a single act, in its far-reaching consequences, is more distinctly revealed than could be done within the compass of a single drama. All these wars, party feuds, and civil disorders, which for more than a century laid England waste, were the result of Richard the Second's reckless behaviour, and of his dethronement by Henry IV.

"In '*King Richard the Second*,' all the prominent delineations are historical; with few exceptions no interest, no incidents, of any other kind are admitted: so that, as Coleridge has said, "*it is perhaps the most purely historical of Shakespeare's dramas.*" And he justly argues that it is not merely the use of historical matter, but the peculiar relation which this matter bears to the plot, that makes a drama properly historical. *Macbeth*, for instance, has much of historical matter, yet it cannot fittingly be called historical drama, because the history neither forms nor guides, but only *subserves*, the plot. Nor does the admission of matter that is not fact keep a drama from being truly historical provided history orders and governs the plot. Viewed in this latter way, both '*King Richard the Second*' and '*King Henry the Fourth*' are in the strictest sense historical plays; the difference between them being that in the former history furnishes the whole matter and order of the work, while in the latter it furnishes a part, and at the same time shapes and directs whatever is added by the creative imagination. Thus, in a purely historical drama, history makes plot; in a mixed drama, it directs the plot; in such tragedies as '*King Lear*' and '*Macbeth*,' it subserves the plot."

Especially noteworthy in Shakespeare's handling of historical material is his calmness and poise of judgement. In the bitter conflicts of factions and principles he allows the several persons to utter, in the extremist forms, their opposing views without committing himself to any of them or betraying any disapproval of them. He holds the balance even between justice to the men and justice to the truth. The claims of legitimacy and of revolution, of divine right,

personal merit, and public choice the doctrines of the monarchical, the aristocratic the popular origin of the state—all these are by turns urged in their most national or most plausible aspects, but merely in the order and on the footing of dramatic propriety.

"At no time does Shakespeare play or affect to play the part of umpire between the wranglers; which of them has the truth" or the better cause—this he leaves to appear silently in the ultimate, so unswerving his impartiality, as almost to seem the offspring of a heartless and cynical indifference. Hence a French writer, Charles, sets him down as "chiefly remarkable for a judgement so high, so firm, so uncompromising, that one is well-nigh tempted to impeach his coldness, and to find in this astute observer something that may almost be called cruel towards the human race."

Q. 41. What is the central idea of Shakespeare's *Richard II*. Show how it runs throughout the whole play.

Or

Discuss the dramatic Unity of the play.

Ans. Read note on the Dramatic Unity of *Richard II* given on Page 34.

Q. 42. Give critical analysis of the plot of *Richard II*, indicating its dramatic structure and the movement of its action through different stages of development.

Ans. Read the analysis of Plot given on Page 31.

Q. 43. What are the sources of *Richard II*? Dicuss in detail?

Ans. Read the note on the Sources of *Richard II*, on Page 23.

Q. 34. How far has Shakespeare deviated from history in *Richard II*, and what dramatic purposes are these deviations made to serve?

Ans. Read note on "Deviations from History and their dramatic significance" on Page 25.

Q. 45 How can you say that *Richard II*, is an early play of Shakespeare ?

Or

Determine the date of Composition of *Richard II*.

Ans. See note on the date of composition of *Richard II*, on Page 43 ?

Q. 46. Comment upon the following aspects of the play :—

(*a*) **Its Harmony of Design.**

(*b*) **Its tragic note.**

(*c*) **Its Poerty.**

Ans. See notes on these aspect of the Play under "Important features of the Play" on Page 50.

Q. 47. Briefly discuss Shakespeare's conception of Trrgedy ? How far does *Richa:d II*, conform to this conception.

Ans. Read the artic'e bearing on the question on Page 36 of the Int.

Q. 48. Comment on the use of Rhyme by Shakespeare with special reference to *Richard II*.

Ans. C nsult the note on Page 42.

Q. 49. What do you understand by Dramatic Irony ? Quote instances from *Richard II*

Ans Consult note on Dramatic Irony on Page 39.

Q. 50. Discuss the moral of *Richard II*, as a historical Play.

Ans. See Page 47 under the heading : Moral of the Play.

Q. 51. "*Richard II* is a study in Kingship." Discuss.

Ans Gather relevant material from the notes on "Political Interpretation of Shakespeare's Historical Plays" and on the Moral of the play. Also see Page 79, under the heading, "Richard as a King."

Q. 52. Write a note on the Divine Right of Kings" How does the belief affect the conduct of Richard ?

Ans. See note on the Divine Right of Kings" on Page 45.

Q. 53. What picture of the contemporary social life in England do you get from the study of *Richard II* ?

Ans. We get a gloomy picture of the social life of the times from the study of *Richard II*. Just as the political atmosphere was violently disturbed by the intrigues of the

nobles and the high-handedness and folly of the king, social life was vitiated by the moral perversion of the aristocracy.

The noblemen were jealous of each other, and at the same time felt rivalry with the clergy. They were as a body opposed to the court and regarded the people with contempt. They were powerful but violently factious, so that the King could not manage them. When they were not quarrelling with others, they quarrelled with each other. We have many examples in the play of *Richard II*. of this as well as of their haughty temperament. (Quarrel of Hereford and Norfolk and fierce altercations in Act I, Scene 4). Their character is summed up beautifully in the following lines of a critic :—

"Absolute disregard of truth and justice, and implicit faith placed in deeds of valour to society means their so-called honour. Words answer words, and blows follow blows in mere self defence. No falsehood is too flagrant for them to utter, no odd too great to fight against. But of conscience, principle we can discern no trace."

The Poistion of the People :—During the Age of Richard II, the people had not yet learnt to know their power, and therefore they were always in distress and misery. The Commons hated the king and the ruling power very greatly, but their hatred only smouldered, because they did not possess the power of organisation. As an example we can quote the sudden collapse of the Peasant Revolt in 1381. Shakespeare in this play has given us with great skill a correct idea of the growing importance of the Commons without making them too prominent on the stage. We have many passages where the Commons are introduced, but Shakespeare never represents them as being actively opposed to the government. Shakespeare only give us the impression in this play that there was a latent power in the people which was going to manifest itself sooner or later. 'King Richard speaks of them scornfully as poor craftsmen and slaves, but we cannot help feeling when we hear of Bolingbroke making his courtship to the common people and diving into their hearts with humble and familiar courtesy that he and not Richard will in the end be on the winning side."

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